00063771

NOT TO BE
OUT OF THE LIBRARY.

THE
ASIATIC SOCIETY OF BOMBAY
Town Hall, Bombay.

Digitized with financial assistance from the
Government of Maharashtra
on 18 July, 2018

A NEW VARIORUM EDITION

OF

SHAKESPEARE

EDITED BY

HORACE HOWARD FURNESS

VOL. II.

MACBETH

63771 a1

Ll. a. 12.

PHILADELPHIA

J. B. LIPPINCOTT & CO.

1873

822.33
Sha/New
63771

Entered according to Act of Congress, in the year 1873, by
H. H. FURNESS,
In the Office of the Librarian of Congress, at Washington.

00063771

WESTCOTT & THOMSON,
Stereotypers and Electrotypers, Philada.

LIPPINCOTT'S PRESS,
Philada.

PREFACE

THE Preface to the preceding volume, *Romeo and Juliet*, set forth so fully the scope and plan of this Edition that it seems needless to re-state them here; and yet, as these volumes are intended to be as far as possible independent and complete each in itself, a concise statement of the rules which have guided the Editor may be not unreasonably demanded.

Although in the main the plan of the former volume has been adhered to in this, yet experience has suggested certain changes which, without at all affecting its general character, seemed to render it more complete.

It is stated in the Preface to *Romeo and Juliet* that the Variorum of 1821 has been taken as a point of departure to the extent of admitting into the present edition only such notes from it as had been adopted by the succeeding editors, together with all the original notes of those editors themselves. This limitation has been in the present volume wholly disregarded. The Variorum of 1821 here has its position chronologically among the rest, and although it has 'a station 'in the file, not i' the worst rank,' yet it is no longer the starting-point whence Shakespearian criticism shall begin, as though all criticism that preceded it went for naught.

Probably no Editors of Shakespeare have left a more enduring impression of their labours than STEEVENS and MALONE, not because of any pre-eminent ability or fitness for their office, but because they were so early in the field that they were able to glean the richest sheaves. To them, therefore, we must still go for many explanations and illustrations of the text. But there were, before them, other Editors and Commentators whose notes they overlooked, or perchance silently incorporated with their own. HEATH is only rarely quoted by the Variorum Editors, although his eminence as a scholar, whose name still stands high at home and abroad, should have secured for him on all occasions a respectful hearing. His *Revisal of Shakespeare's Text* shows sound wisdom and starts many shrewd conjectures, and had it been issued in connection with the Text, would undoubtedly have commanded an honourable position. Again, in Steevens's

day poor THEOBALD still staggered under the weight of Pope's unjust and jealous 'Dunciad,' and was therefore contemned by the Editor of the earlier Variorums; and CAPELL had no friends anywhere among the leading literary men of his day. It was such omissions as these, and others, that led me, although at the cost of additional labour, to enlarge the rule by which I was restricted in the First Volume, and to set aside the Variorum of 1821 as the starting-point of Shakespearian research.

In the present volume will be found, therefore, such notes and comments from all sources as I have deemed worthy of preservation, either for the purpose of elucidating the text, or as illustrations of the history of Shakespearian criticism.

Let it be distinctly understood that the notes are not exact reprints of the original, but have been condensed, care having always been taken to retain as far as possible the very words of the author; in some cases indeed, such as in Theobald's notes, and Capell's, I have retained the spelling even, as lending a certain charm to the quaintness of the expression.

All references to other plays of Shakespeare which have been cited simply to show a repetition of the same word are omitted. Mrs Clarke has done that office for us once and for ever. But where there is a reference to a similarity of thought, a peculiarity of construction or expression, there the case is very different; of these citations there cannot be too many. All references to *Romeo and Juliet* refer to the preceding volume of this edition; in all other cases I have adopted *The Globe Edition*, which every student undoubtedly possesses, as a standard authority in regard to Acts, Scenes, and Lines.*

In the TEXTUAL NOTES I have recorded a thorough and exact collation of the Four Folios, and of the editions enumerated on p. xiii. In regard to the Folios I have preferred to err on the side of fulness; in regard to the later editions I have exercised my discretion, and have not recorded minute variations in punctuation (as the use of a colon instead of a semicolon or the like), nor in cases where the sense can be in nowise affected. I have not in every instance noted the various spellings of the word *weyward, wayward, weyard,* &c.; Theobald was the first to adopt *weird;* after noting his emendation once or twice, I have not repeated it as often as the word occurs. I am not so rash as to assert that no *varietas lectionis* has escaped me, but I trust that no error will ever be found in the various readings that I have recorded.

* In *Romeo and Juliet* all references were made to *The Globe Edition*, although I forgot to mention it in the Preface.

The present Editor and all future Editors will always remain deeply indebted to the Cambridge Editors for their accurate collation of the early editions of Shakespeare; they may well be proud of work which is done for all time. Although the present collation is entirely original, and no reading recorded at second-hand, yet it should be always borne in mind that I had the great advantage of a check-list, so to speak, in the footnotes of the Cambridge Edition. If here and there, at rare intervals, there appear a discrepancy between my collation and that of the Cambridge Editors, let it not hastily be supposed that any inaccuracy exists in either. To all familiar with the venerable Folios there comes with age and wider experience no little caution in pronouncing upon the accuracy or inaccuracy of any alleged reading. Whatever be the explanation, the fact is certain that not only in these volumes, but in others of the same period, more or less variety exists in copies bearing the same date on the title-page. That the copies of the First Folio vary has been generally known ever since the appearance, a dozen years ago, of Booth's most accurate Reprint. Wherefore, all a cautious editor can claim for his collation is that it is that of his own copies, 'always thought' that there exists that mysterious percentage of error for ever inherent in every book which issues from the press.

In an edition like the present it is of great moment to economise space, especially in the textual notes. Of course abbreviations cannot be avoided. I have endeavored to make them as intelligible as possible, and hope that I have made one or two improvements on those adopted in my first volume.

There was so little genuine collation of the Folios by the earlier editors (though they all more or less claimed great diligence in the discharge of that duty) that from Rowe to Johnson, inclusive, the text in this play is comparatively uniform; and as Rowe printed from the Fourth Folio, that text may be also included in the series. Pope printed from Rowe, and Hanmer printed from Pope; I am not quite certain from whom Theobald printed, but I incline to think from Pope's second edition. I am quite sure that Warburton printed from Theobald's second edition, and Dr Johnson printed from Warburton, even retaining in one instance a ridiculous and palpable misprint. I have therefore adopted the simple mathematical sign + to signify Rowe, Pope, Theobald, Hanmer, Warburton, and Johnson, collectively, or any of them not specified as adopting another reading; where any of these editors differed from the rest I have used the opposite mathematical sign — before the name of the deserter: thus, Rowe + (—Johns.) means that all these editors followed Rowe except Dr Johnson, whose reading is the same as the text; if his reading be

different from the text, it is of course given, and no reference is made to him after Rowe +. In any note on the numbering of the scenes, this sign, +, does not include Theobald, in whose edition the scenes are not numbered.

The abbreviation *et cet.* after any reading indicates that it is the reading of *all* editors *other* than those specified.

An asterisk indicates that the reading or conjecture is taken from *The Cambridge Edition.*

These are the only abbreviations which I have used except in the case of proper names, and of the inferior numerals to indicate the four Folios, and 'Coll. (MS),' as an equivalent for Mr Collier's Manuscript Corrector. My abbreviations of proper names will be found in the List of Editions collated. It may be proper to mention here, that *Var.* includes Malone's Edition of 1790; and that *Steev.* includes Steevens's earlier editions, unless otherwise recorded, and except in cases of trifling differences.

When a conjecture by an Editor is recorded I place 'conj.' after his name, lest it be supposed that the emendation was incorporated in his text. In all other cases *conj.* is omitted. When any conjectural reading is given in the commentary it is not repeated in the textual notes unless it has been adopted in some text. And in this regard it is to be noted that I have diverged from the custom in *Romeo and Juliet.* There very many conjectures are simply recorded in the textual notes without comment. Here I have always endeavoured, where practicable, to give space to the critic to explain or advocate his emendation, except in the cases of two writers for whose suggestions, I might as well confess, my patience was long since exhausted. After examining the pages of this volume every candid student will, I think, give me the credit at times of long-suffering patience. But I reserve to myself the right to set a limit beyond which my editorial duty of impersonality does not oblige me to pass, and that limit I place before the volumes of ZACHARY JACKSON and ANDREW BECKET. Here and there Jackson's technical knowledge of a printer's case has enabled him to make a lucky guess, and there I hope I have done him justice. But I can perceive no knowledge, technical or otherwise, that has served Andrew Becket in any stead. If these two wholesale omissions be reckoned against me, I shall take my punishment without flinching.

As far as I know, this is the first edition of any play of Shakespeare's in which there has been any attempt to give literally the notes of CAPELL. All editors acknowledge the general purity of his text, yet none quote his voluminous notes upon it. Nor can the faintest blame be attached to them for the omission. For so obscure is Capell's style that it happens not infrequently that his elucidation is far darker than

the passage which he explains. Dr Johnson said that if Capell had come to him he would have endowed his purposes with words; and Warburton pronounced him an 'idiot.' 'His style,' says Lettsom, 'may be fairly described by parodying Johnson's panegyric on Addi-'son. Whoever wishes to attain an English style uncouth without sim-'plicity, obscure without conciseness, and slovenly without ease, must 'give his nights and days to the Notes of Capell.' And as if all this were not enough, these Notes are printed in so odd a fashion, that it is in itself an additional stumbling-block. The page is a large Quarto, divided into parallel columns, and at whatever letter the lines end, there the word is cut off, and a hyphen joins the dismembered syllable. For instance, on looking over only a page or two, I find such divisions as the following: 'pr-oceed,' 'wh-ere,' 'gr-ound,' 'thr-ough,' 'wh-ich,' 'editi-ons,' 'pl-ease,' 'be-auty,' 'apothe-gms,' 'mat-ch,' 'sou-rce.' It is really humiliating, after the drollery has worn off, to find how serious is the annoyance which so trifling a matter can create.

And yet in spite of all this, Capell's notes are worthy of all respect. He had good sense, and his opinions (when we can make them out) are never to be lightly discarded. The note cited at the beginning of Act II, and on 'The Date of the Play' on p. 381, are instances of his style at its best.

'WALKER,' without further specification, refers to the Third Volume of W. SIDNEY WALKER'S *Criticisms on the Text of Shakespeare.*

Citations from ABBOTT'S *Shakespearian Grammar* refer to the third Edition of that invaluable book, which was issued in its present enlarged form while my former volume was going through the press, but too late to be cited except here and there towards the close. Occasionally I have cited Abbott, not because he was by any means the first to call attention to certain peculiarities of construction, but because he spreads before us such a wealth of illustration.

In 1673 there appeared '*Macbeth: A Tragedy. Acted At the Dukes-'Theatre.*' This has hitherto been cited as D'AVENANT'S *Version,* even by the very accurate Cambridge Editors, and in sooth it may be that it is, but it is very different from the D'avenant's Version published in the following year, to which almost uniformly all references apply, and not to this edition of 1673. The only points of identity between the two are to be found in the Witch-scenes, and there they are not uniformly alike, nor are the Songs introduced in the same scenes at the same places; and of the Song '*Black Spirits and white,*' &c., only the first two words are given. In other respects the edition of 1673 is a reprint of the First Folio, as for instance, to give one proof out of very many that might be adduced, the phrase 'the times has

'been' (III, iv, 78) is retained by D'avenant from the First Folio, while in the later Folios it is changed to modern usage. It is a source of regret that I did not record a more thorough collation of this edition in the First Act, but it was some time before I discovered the difference between it and the version of 1674, reprinted in the Appendix. As a general rule, however, unless otherwise stated, the readings of F_1 include the edition of D'avenant of 1673. I am also sorry that I did not distinguish between the two versions by citing the earlier under some other title, as, for instance, Betterton's: it is a mere suspicion of mine that the success which attended the representation of this earlier version induced the Poet Laureate in the following year to 'amend' it still more, and prefix an 'Argument,' which, by the way, he took word for word from HEYLIN'S *Cosmography*.

The first divergence from the First Folio in Betterton's version (if I may be permitted so to term it for the nonce, to avoid repetition and confusion) occurs at the end of the Second Scene in the Second Act, where the Witches enter and 'sing' the song found in D'avenant's Version (see p. 324), beginning '*Speak, Sister, is the Deed done?*' &c., down to '*What then, when Monarch's perish, should we do?*'

At the end of the next scene occurs the second divergence, consisting of the Witches' Song (see p. 325), beginning '*Let's have a Dance upon the Heath,*' &c., down to '*We Dance to the Ecchoes of our Feet,*' as it is in D'avenant's version, except that '*the chirping Cricket*' is changed into the '*chirping Critick.*'

The third and last addition, which is not wholly unauthorized, since it is indicated in the Folios, is to be found at III, v, 33. Here the extract from Middleton (see pp. 337 and 401) is given: '*Come away Heccat, Heccat, Oh, come away,*' &c., down to '*Nor Cannons Throats our height can reach.*' As I have before said, with these three exceptions, Betterton's version is a more or less accurate reprint of the First Folio; some of the most noteworthy discrepancies, however, that occur in the First Act are as follows, and I might as well give them here, since they are not recorded in the textual notes: In I, vi, 26, 'in compt' (*to count*—Betterton); I, vii, 11, 'Commends th' Ingredience' (*Commands th' Ingredience*—Betterton); I, vii, 13, 'First, as I am' (*First, I am*—Betterton); I, vii, 22, 'Heauen's Cherubin' (*Heavens Cherubim*—Betterton); I, vii, 51, 'Be so much more the man' (*Be much more the Man*—Betterton); I, vii, 70, 'What not put vpon' (*What not upon*—Betterton); I, vii, 76, 'their very Daggers' (*their Daggers*—Betterton). Noticeable also is the phrase '*everlasting bone-fire*' in the Porter's speech, which may contain an allusion which would point more to D'avenant as its author than any other. I think that I have recorded all other *varias lectiones* of any moment. Let it be borne

in mind that 'Dav.' in the textual notes refers to this Edition of 1673.

In the year 1799 there was published at York an Edition of *Macbeth*, with '*Notes and Emendations* by HARRY ROWE, Trumpet-Major to the 'High Sheriffs of Yorkshire; and Master of a Puppet-show. The 'Second Edition.' In the Preface the Editor says, 'Critics may call '*me* an impudent fellow, if they please; and my *associates* a parcel 'of blockheads; but I would have those learned gentlemen to know, 'that what we want in genius, we make up in solidity. In plain 'English, I am Master of a Puppet-show; and as from the nature of 'my employment, I am obliged to have a few stock-plays ready for 'representation, whenever I am accidentally visited by a select party 'of Ladies and Gentlemen, I have added the Tragedy of Macbeth to 'my Green-room collection. The alterations that I have made in 'this play are warranted from a careful perusal of a very old manu-'script in the possession of my prompter, one of whose ancestors by 'the mother's side, was rush-spreader, and candle-snuffer, at the Globe 'play-house, as appears from the following memorandum on a blank 'page of the manuscript. *This day March the fourth* 1598 *received* '[paid*] *the sum of seven shillings and four pence for six bundles of* '*rushes and two pair of brass snuffers.* Having brought myself for-'ward as a Dramatic Critic, let me beseech the authors of the *Pursuits* '*of Literature* to bestow upon me, and my wooden Company, an 'immortal flagellation.' Although HARRY ROWE was a veritable person, yet a glance at the notes scattered through his volume is sufficient to show that they were not written by a man whose life had been spent 'ushering Judges into the Castle of York' and pulling the wires of a Puppet-show. It is easy to see that these notes are the work of one who revelled in the immunity which a mask afforded of levelling his satire at the critics of the day, and also of proposing emendations of the text which, as coming from a showman, would at least be read, while if they were issued under his own unfamiliar signature they might be passed by unheeded. So keen is the satire that, as the Cambridge Editors say, it is 'not always quite certain whether the Editor is in 'jest or earnest.' In *Notes and Queries*† it is stated that Mr F. G. Waldron, the dramatic Editor, has prefixed to a copy of *Macbeth* the following manuscript note: 'Alexander Hunter, M. D., now residing

* My copy of this Edition of *Macbeth* is a presentation copy, 'E dono Editoris,' and contains many corrections, and some additional MS notes, signed, like the printed notes, '*H. R.*' In the present passage 'received' is crossed out with a pen, and *paid* written above it. ED.

† Third Series, vol. xi, 25 May, 1867.

'at York, was the real Editor of Harry Rowe's *Macbeth;* but not 'choosing to acknowledge it publicly, he gave it to Harry Rowe to 'publish it for his own emolument. Mr Melvin, an actor of celebrity 'who performed at Covent Garden Theatre, in the season of 1806–7, 'and previously at the York Theatre, was acquainted with Dr Hunter, 'and was informed by him of the above.' The emendations from this source are accordingly in the Cambridge Edition credited to 'A. Hunter;' as, however, there are already two commentators of that name, and only one of Rowe, I have preferred to retain the pseudonym. As Harry Rowe printed from Steevens, I have not recorded his readings except in cases of divergence.*

A Variorum Edition of *Macbeth* was published in 1807 anonymously; it followed the text of Reed's Edition of 1803, and contains, besides original notes signed '*L*,' some 'Preliminary observa-'tions,' of which perhaps the most valuable is an account of the various actors and actresses who had up to that time assumed the chief parts in this tragedy, and a notice of MATTHEW LOCK, the composer of the music introduced in D'avenant's Version. This Edition I have cited in the Commentary under the heading ANONYMOUS.

Under the name of ELWIN I have cited the notes contained in an Edition of *Macbeth*, called *Shakespeare Restored*, privately printed at Norwich, England, in 1853. Mr PHILLIPPS (HALLIWELL), in his folio Edition, says that this *Macbeth* 'is now known to have been written 'by HASTINGS ELWIN, ESQ., of Horstead House near Norwich,' and furthermore pronounces him 'the most able of any of its critics.' As the metrical division of the lines of the First Folio is 'restored.' in this Edition, I have not cited Elwin in addition to F_1 in the textual notes, in cases of metre.

In the APPENDIX I have reprinted D'AVENANT'S *Version* of 1674. Let it not be supposed that because this *Version* holds in this volume a position corresponding to the Reprint of the First Quarto in *Romeo and Juliet*, I esteem it of proportionate value in a literary point of view. It is reprinted simply because it is by no means a common book in this country, and because to this hour it retains a certain hold upon the stage, and influences disastrously the acting of *Macbeth*. It has, moreover, supplied not a few changes of the text in the editions of the earlier Editors. To save space I have not recorded these emendations, but have left them to be discovered by the student,—neither an uninteresting nor an unprofitable task.

* For further information concerning Harry Rowe see *Notes and Queries* just cited, and also the number for 27 April in the same volume, and Chambers's *Book of Days*, vol. ii, p. 436, cited by Mr JOHN PIGGOTT, jun.

Then follows a reprint of the passages from HOLINSHED whence Shakespeare obtained the materials for this tragedy; and it was while in search of these passages that I came across one which has escaped the vigilance of my predecessors, and which I cannot but believe gave Shakespeare the hint for the 'voice' which 'murdered sleep;' it is given on p. 359.

Then succeed various extracts in which learned Editors and Commentators have found indications, more or less remote, of the SOURCE OF THE PLOT.

The discussion on the DATE OF THE PLAY follows next in order, together with an account of MIDDLETON'S *Witch*, of which the scenes that have any relation to the present tragedy are reprinted. Under the heads, 'THE TEXT,' 'COSTUME,' 'WAS SHAKESPEARE EVER IN 'SCOTLAND?' 'THE CHARACTER OF MACBETH,' 'THE CHARACTER OF 'LADY MACBETH,' I have endeavoured to condense and digest much information scattered through many and various volumes. The remarks of several English Commentators follow, which could not well be put under any of these headings. In my selection (and I was forced to make a selection, or 'the line would stretch out to the crack 'of doom') I was guided by the wish to reproduce passages of value not readily accessible to the ordinary student. Such books as HUDSON'S *Lectures on Shakespeare*, or his more recent volumes: SHAKESPEARE'S *Art, Life, and Characters*, and GILES'S *Human Life in Shakespeare*, are within easy reach, and should be in the possession of every lover of the Poet.

To the selections from the German commentators I have prefixed a short account of several translations in that language, down to SCHLEGEL and TIECK'S in 1833.*

* Of course, in these early versions it is not difficult to find misinterpretations that sometimes verge on the ludicrous. One occurs in WIELAND'S translation, and, although it does not properly belong to this tragedy, it is so very ingenious that I cannot refrain from mentioning it here, more especially since I can hardly expect to live long enough to reach the play in which it is found. In the Third Act of Timon of Athens, at the close of the bitter blessing which Timon asks upon his feast of warm water, he says to his false friends, 'Uncover, dogs, and lap.' This short phrase completely gravelled Wieland. He knew what 'uncover' meant, and what 'dogs' meant, but '*lap*'—there was the rub. At last it dawned on him that 'lapdogs' were household favourites in England. The difficulty vanished, and the whole phrase was converted into a stage direction: 'The covers are removed, and the dishes are all 'found to be filled with dogs of various kinds.' It would be unfair to convey the impression that this exquisite rendering has escaped the notice of Wieland's successors; it is detected in GENÉE'S excellent History of Shakespeare's Dramas in Germany.

If there be any one pursuit which is likely to teach humility on the subject of errors, typographical and otherwise, it is a study of the various editions of Shakespeare. I claim no undue exemption from the common lot; I can only say that I have spared neither time nor labour in aiming at perfection, and for all failures in my attempts to reach that unattainable standard my apologies may be presumed.

It is with no slight degree of pleasure that I recount the names of those to whom I am indebted for aid. First, alphabetically and in degree, my thanks are due to Prof. ALLEN, of the University of Pennsylvania, whose notes appear here and there on the following pages, and to whom I have constantly appealed when in editorial distress, and never in vain; to J. PAYNE COLLIER, esq., for many acts of thoughtful kindness, and whose name here, as a living presence, links this edition with the days of Steevens and Malone; to Prof. CORSON, of Cornell University; to A. I. FISH, esq.; to the Rev. H. W. FOOTE of Boston; to the Hon. ALEXANDER HENRY; to Dr HERING; to Dr C. M. INGLEBY of London; to J. PARKER NORRIS, esq.; to J. O. PHILLIPPS, esq., of London; to W. L. RUSHTON, esq., of Liverpool; to LLOYD P. SMITH, esq., Librarian of the Philadelphia Library; to S. TIMMINS, esq., of Birmingham, and to W. A. WHEELER, esq., Librarian of the Boston Public Library. And to the following gentlemen my hearty thanks belong for words of cheer, or kind proffers of assistance: Prof. KARL ELZE of Dessau; the Rev. H. N. HUDSON of Boston; W. J. ROLFE, esq., of Cambridge; H. STAUNTON, esq., of London; Prof. ULRICI of Halle; R. GRANT WHITE, esq., and W. ALDIS WRIGHT, esq., of Trinity College, Cambridge.

To my father, the Rev. Dr FURNESS, I am indebted for the translation of many passages from the German (all that is well done is his, and the rest mine), and to my sister, Mrs A. L. WISTER, for translating the extract from FLATHE.

Nor should I forget Mr L. F. THOMAS, the Proof-reader in the establishment where this volume is stereotyped; the worth of an accurate, vigilant proof-reader it is hard to over-estimate in a work like the present, where typographical difficulties occur on nearly every page.

H. H. F.

LIST OF EDITIONS COLLATED IN THE TEXTUAL NOTES.

The First Folio	[F_1]	1623
The Second Folio	[F_2]	1632
The Third Folio	[F_3]	1664
D'AVENANT'S *Version*	[Dav.]	1673
The Fourth Folio	[F_4]	1685
ROWE (First Edition)	[Rowe i]	1709
ROWE (Second Edition)	[Rowe ii]	1714
POPE (First Edition)	[Pope i]	1725
POPE (Second Edition)	[Pope ii]	1728
THEOBALD (First Edition)	[Theob. i]	1733
THEOBALD (Second Edition)	[Theob. ii]	1740
HANMER (First Edition)	[Han. i]	1744
WARBURTON	[Warb.]	1747
JOHNSON	[Johns.]	1765
CAPELL	[Cap.]	1767
HANMER (Second Edition)	[Han. ii]	1770
JENNENS	[Jen.]	1773
JOHNSON and STEEVENS	[Steev. '73]	1773
JOHNSON and STEEVENS	[Steev. '78]	1778
STEEVENS	[Steev. '85]	1785
MALONE	[Mal.]	1790
RANN	.. ..	1791
STEEVENS	[Steev.]	1793
HARRY ROWE	[H. Rowe]	1799
REED'S STEEVENS	[Reed '03]	1803
REED'S STEEVENS	[Reed '13]	1813
BOSWELL'S MALONE	[Var.]	1821
SINGER (First Edition)	[Sing. i]	1826
KNIGHT (First Edition)	[Knt i]	1841
COLLIER (First Edition)	[Coll. i]	1843
HUDSON (First Edition)	[Huds. i]	1856
SINGER (Second Edition)	[Sing. ii]	1856
DYCE (First Edition)	[Dyce i]	1857
COLLIER (Second Edition)	[Coll. ii]	1858
STAUNTON	[Sta.]	1860
WHITE	.. ..	1861
The Globe Edition	[Glo.]	1864
CLARK and WRIGHT	[Cam.]	1865
DELIUS	[Del.]	1865
HALLIWELL (Folio Edition)	[Hal.]	1865
KNIGHT (Second Edition)	[Knt ii]	1865
KEIGHTLEY	[Ktly]	1865
DYCE (Second Edition)	[Dyce ii]	1866
The Clarendon Press Series	[Cla.]	1869
HUDSON (Second Edition)	[Huds. ii]	1871

LIST OF BOOKS QUOTED AND CONSULTED IN THE PREPARATION OF THIS VOLUME.

BARET: *An Alvearie* 1580
HOLINSHED: *Chronicles* 1587
FLORIO: *A Worlde of Wordes* 1598
Kemps nine daies wvonder (DYCE'S *Reprint*) 1600
COTGRAVE: *A Dictionarie of the French and English Tongues* 1632
An Antidote against Melancholy (COLLIER'S Reprint) 1661
LANGBAINE: *English Dramatic Poets* 1691
THEOBALD: *Shakespeare Restored* 1726
PECK: *Memoirs of Milton* 1740
JOHNSON: *Miscellaneous Observations on Macbeth* (*Works* ed. 1825) . . 1745
UPTON: *Critical Observations on Shakespeare* 1746
GREY: *Critical, Historical, and Explanatory Notes on Shakespeare* . . 1754
EDWARDS: *Canons of Criticism* (Seventh Edition) 1765
HEATH: *A Revisal of Shakespeare's Text* 1765
TYRWHITT: *Observations and Conjectures upon some Passages of Shakespeare* 1766
FARMER: *An Essay on the Learning of Shakespeare* 1767
MRS GRIFFITHS: *The Morality of Shakespeare's Dramas* 1775
MIDDLETON: *The Witch* 1778
CAPELL: *Notes and Various Readings to Shakespeare* (ed. COLLINS) . . 1779
RITSON: *Remarks, Critical and Illustrative*, &c. 1783
DAVIES: *Dramatic Miscellanies* 1784
MASON: *Comments on the Last Edition of Shakespeare* 1785
WHATELY: *Remarks on some of the Characters of Shakespeare* (Second Edition 1808, Third Edition, edited by Archbishop WHATELY, 1839) . . 1785
KEMBLE: *Macbeth Reconsidered* 1786
KEMBLE: *Macbeth, as represented on opening Drury Lane Theatre, 21st of April* 1786
WHITER: *Specimen of a Commentary on Shakespeare* 1794
RICHARDSON: *Essays on Shakespeare's Dramatic Characters* (Fifth Edition) 1797
MASON: *Comments on the Plays of Beaumont and Fletcher* 1798
CHALMERS: *Supplemental Apology*, &c. 1799
HARRY ROWE: *Macbeth* (Second Edition) 1799
LORD CHEDWORTH: *Notes on some of the Obscure Passages of Shakespeare's Plays* 1805
SEYMOUR: *Remarks, Critical, Conjectural, and Explanatory on Shakespeare* 1805
MASSINGER: *The Works of* (ed. GIFFORD) 1805
CHALMERS: *Caledonia* 1807
DOUCE: *Illustrations of Shakespeare* 1807
Anonymous Variorum Edition of Macbeth 1807

MASON: *Comments on the several Editions of Shakespeare* 1807
LAMB: *Dramatic Poets* (ed. Bohn 1854) 1808
BECKET: *Shakespeare's Himself Again* 1815
JONSON, *The Works of* (ed. GIFFORD) 1816
DRAKE: *Shakespeare and his Times* 1817
NICHOLS: *Illustrations of the Literary History of the Eighteenth Century*, vol. ii 1817
HAZLITT: *Characters of Shakespeare's Plays* 1817
KEMBLE: *Macbeth and Richard the Third* 1817
JACKSON: *Shakespeare's Genius Justified* 1819
NARES: *Glossary* (ed. HALLIWELL and WRIGHT, 1867) 1822
SKOTTOWE: *Life of Shakespeare* 1824
BOADEN: *Life of J. P. Kemble* 1825
CARR: *Dialect of Craven* 1828
DRAKE: *Memorials of Shakespeare* 1828
BROCKETT: *Glossary of North Country Words* 1829
FORBY: *Vocabulary of East Anglia* 1830
WEBSTER, *The Works of* (ed. DYCE) 1830
COLLIER: *Annals of the Stage* 1831
RIDDLE: *Illustrations of Aristotle from Shakespeare* 1832
MRS JAMESON: *Characteristics of Women* 1833
CAMPBELL: *Life of Mrs Siddons* 1834
COLLIER: *New Particulars*, &c. 1836
BROWN: *Shakespeare's Autobiographical Poems* 1838
PATTERSON: *Natural History of the Insects mentioned in Shakespeare* . . 1838
MIDDLETON: *The Works of* (ed. DYCE) 1840
BEAUMONT and FLETCHER, *The Works of* (ed. DYCE) 1843
DYCE: *Remarks on Collier's and Knight's Editions of Shakespeare* . . 1844
The Shakespeare Society's Papers, vol. i 1844
HUNTER: *New Illustrations of the Life, Studies and Writings of Shakespeare* 1845
An Essay on the Character of Macbeth (A Reply to Fletcher) 1846
PLANCHÉ: *British Costume* 1846
BADHAM: *Criticism applied to Shakespeare* 1846
FLETCHER: *Studies of Shakespeare* 1847
BIRCH: *Inquiry into the Philosophy and Religion of Shakespeare* . . 1848
COLERIDGE: *Notes and Lectures upon Shakespeare* (ed. MRS H. N. COLERIDGE. London) 1849
The Shakespeare Society's Publications, vol. xvii 1850
ROFFE: *An Essay upon the Ghost Belief of Shakespeare* 1851
DE QUINCEY: *Miscellaneous Essays* (Boston ed.) 1851
COLLIER: *Notes and Emendations*, &c., *from the Early Manuscript Corrections in a Copy of the Folio of* 1632 (First and Second Editions) . . 1853
SINGER: *The Text of Shakespeare Vindicated*, &c. 1853
ELWIN: *Shakespeare Restored* 1853
DYCE: *A Few Notes on Shakespeare* 1853
HUNTER: *A Few Words in Reply*, &c. 1853
W. SIDNEY WALKER: *Shakespeare's Versification* 1854
GRANT WHITE: *Shakespeare's Scholar* 1854
HALLAM: *Introduction to the Literature of Europe* (Fifth Edition) . . 1855
MITFORD: *Cursory Notes*, &c. 1856

COLLIER: *Seven Lectures on Shakespeare and Milton, by the late S. T. Coleridge*, &c. 1856
BADHAM: *The Text of Shakespeare* (Cambridge Essays) 1856
BATHURST: *The Differences of Shakespeare's Versification* 1857
RUSHTON: *Shakespeare, a Lawyer* 1858
EATON: *Shakespeare and the Bible* 1858
LLOYD: *Essays on Shakespeare* 1858
DYCE: *Strictures on Collier's New Edition*, &c. 1859
LORD CAMPBELL: *The Legal Acquirements of Shakespeare* 1859
New Exegesis of Shakespeare 1859
RUSHTON: *Shakespeare's Legal Maxims* 1859
INGLEBY: *The Shakespeare Fabrications* 1859
W. SIDNEY WALKER: *A Critical Examination of the Text of Shakespeare* 1860
JERVIS: *Proposed Emendations*, &c. 1860
MAGINN: *Shakespeare Papers* 1860
NICHOLS: *Notes on Shakespeare* 1861
CARRUTHERS and CHAMBERS: *The Works of Shakespeare* 1861
BAILEY: *On the Received Text of Shakespeare* 1862, 1866
CHAMBERS: *Book of Days* 1863
CLARKE: *Shakespeare-Characters*, &c. 1863
CORSON: *Chaucer's Legende of Goode Women* 1864
WORDSWORTH: *Shakespeare's Knowledge and Use of the Bible* 1864
BEISLEY: *Shakespeare's Garden* 1864
WELLESLEY: *Stray Notes on the Text of Shakespeare* 1865
ARROWSMITH: *Shakespeare's Editors and Commentators* 1865
HERAUD: *Shakespeare's Inner Life* 1865
STEARNS: *Shakespeare's Medical Knowledge* 1865
HEARD: *The Legal Acquirements of Shakespeare* 1865
RYE: *England as seen by Foreigners* 1865
The Ethics of Macbeth (Dublin University Magazine, March) 1865
CARTWRIGHT: *New Readings in Shakespeare* 1866
KELLOGG: *Shakespeare's Delineations of Insanity*, &c. 1866
Notes on The Tempest *by the Philadelphia Shakspere Society* 1866
CLAYDEN: *Macbeth and Lady Macbeth* (Fortnightly Review, 1 August) . . 1867
RUSHTON: *Shakespeare Illustrated by Old Authors* 1867, 1868
KEIGHTLEY: *Shakespeare Expositor* 1867
BUCKNILL: *The Mad Folk of Shakespeare* 1867
FORSYTH: *Some Notes on Shakespeare's Character and Writings* 1867
MRS KEMBLE: *Some Notes upon the Characters in Macbeth* (Macmillan's Magazine, May) 1867
GILES: *Human Life in Shakespeare* 1868
RAYNE: *Macbeth, Arranged for Dramatic Reading* 1868
MRS KEMBLE: *Lady Macbeth* (Macmillan's Magazine, February) . . 1868
FITZGERALD: *Life of Garrick* 1868
RUSHTON: *Shakespeare's Testamentary Language* 1869
FRENCH: *Shakespeareana Genealogica* 1869
DALGLEISH: *Macbeth* 1869
HENRY REED: *English History and Poetry* (London) 1869
REV. JOHN HUNTER: *Macbeth* 1869
ELLIS: *Early English Pronunciation*, &c. 1869

MORRIS: *Glossary of the Words and Phrases of Furness* 1869
GRANT WHITE: *Lady Gruach's Husband* (The Galaxy, May) 1870
DANIEL: *Notes and Conjectural Emendations* 1870
ABBOTT: *A Shakespearian Grammar* (Third Edition) 1870
RUSHTON: *Shakespeare Illustrated by the* Lex Scripta 1870
GREEN: *Shakespeare and the Emblem Writers* 1870
RUGGLES: *The Method of Shakespeare*, &c. 1870
LANE: *Charles Kemble's Shakspere Readings* 1870
LENNIG: *Macbeth* (The Penn Monthly, May) 1870
HARTING: *The Ornithology of Shakespeare* 1871
RUSHTON: *Shakespeare's Euphuism* 1871
GRANT WHITE: *Words and their Uses* 1871
CRAIK: *The English of Shakespeare* (ed. ROLFE. Seventh Edition) . . 1872
HUDSON: *Shakespeare: His Life, Art, and Characters* 1872
MASSEY: *The Secret Drama of Shakespeare's Sonnets unfolded* (Second Edition) 1872
WEDGEWOOD: *Dictionary* 1872
Gentlemen's Magazine.
Edinburgh Review.
Blackwood's Magazine.
Fraser's Magazine.
The Athenæum.
Notes and Queries.

GERMAN EDITIONS.

STEPHANIE DER JÜNGERE: *Macbeth* 1773
ESCHENBURG: *Shakespeare's Schauspiele* 1776
BÜRGER: *Macbeth* 1784
SCHILLER: *Macbeth* 1801
VOSS: *Shakespeare's dramatische Werke* 1810
FICK: *Macbeth, with german notes* 1812
MEYER: *Shakespeare's dramatische Werke* 1825
BENDA: *Shakespeare's dramatische Werke* 1825
SPIKER: *Macbeth* 1826
VOSS: *Shakespeare's dramatische Werke* 1829
LACHMANN: *Macbeth* 1829
KAUFMANN: *Shakespeare's dramatische Werke* 1830
FRANCKE: *Macbeth, sprachlich und sachlich erläutert* 1833
SCHLEGEL and TIECK: *Shakespeare's dramatische Werke* 1833
HILSENBERG: *Shakespeare's dramatische Werke* 1836
KÖRNER: *Shakespeare's dramatische Werke* 1836
ORTLEPP: *Shakespeare's dramatische Werke* 1838
HEINICHEN: *Macbeth* 1841
DELIUS: *Macbeth aus der Folioausgabe von* 1623 *abgedruckt, mit den Varianten der Folioausgaben von* 1632, 1664, *und* 1687 [sic] *und kritischen Anmerkungen zum Text* 1841
SIMROCK: *Shakspere als Vermittler zweier Nationen. Probeband: Macbeth* 1842
KELLER and RAPP: *Shakespeare's dramatische Werke* 1845

JACOB: *Macbeth* 1848
HERRIG: *Macbeth* 1853
SCHLEGEL and TIECK: *Shakespeare's dramatische Werke* 1855
JENCKEN: *Macbeth* 1855
DELIUS: *Shakespeare's dramatische Werke* (Zweite Auflage) 1865
JORDAN: *Macbeth* 1867
BODENSTEDT: *Macbeth* 1867
DELIUS: *Shakespeare's dramatische Werke* (Neue Ausgabe) 1871
LEO: *Macbeth* 1871
MAX MOLTKE: *Shakespeare's dramatische Werke* . . . . . n. d.

GERMAN COMMENTARIES.

PÖRSCHKE: *Ueber Shakespeare's Macbeth* 1801
SCHLEGEL: *Dramatic Art and Literature* (translated by John Black, London) 1815
HORN: *Shakespeare's Schauspiele erläutert* 1823
FRITZART: *War Shakespeare ein Christ?* 1832
HEINE: *Shakespeare's Mädchen und Frauen* 1839
JOST: *Erklärendes Wörterbuch zu Shakespeare's plays* 1840
RÖTSCHER: *Cyclus dramatischer Charaktere* 1844
HIECKE: *Macbeth, erläutert und gewürdigt* 1846
DELIUS: *Die Tieck'sche Shaksperekritik* 1846
VISCHER: *Aesthetik, oder Wissenschaft des Schönen* 1846, 1857
ULRICI: *Shakespeare's dramatische Kunst* (Zweite Auflage) [First Edition translated by Morrison, London, 1846] 1847
VEHSE: *Shakespeare als Protestant, Politiker, Psycholog, und Dichter* . . 1851
DELIUS: *Shakespeare-Lexicon* 1852
HÜLSEMAN: *Shakespeare, sein Geist und seine Werke* 1856
HENSE: *Vorträge über Shakespeare, Schiller und Goethe* 1856
Betrachtungen über die religiöse Bedeutung Shakespeare's 1858
GERVINUS: *Shakespeare* 1862
KREYSSIG: *Vorlesungen über Shakespeare* 1862
AD. MEYER: *Shakespeare's Verletzung der historischen und natürlichen Wahrheit* 1863
FLATHE: *Shakespeare in seiner Wirklichkeit* 1863
RÖTSCHER: *Shakespeare in seinen höchsten Charakterbilden* 1864
SCHWARTZKOPF: *Shakespeare in seiner Bedeutung für die Kirche in unserer Tage* 1864
RÖTSCHER: *Die Kunst der dramatischen Darstellung* 1864
HEBLER: *Aufsätze über Shakespeare* 1865
RÜMELIN: *Shakespearestudien* 1866
PETRI: *Zur Einführung Shakespeare's in die christliche Familie* . . 1868
LEO: *Shakespeare's Frauen-Ideale* 1868
TSCHISCHWITZ: *Shakespeare-Forschungen* 1868
FRIESEN: *Shakespeare von Gervinus* 1869
SIMROCK: *Die Quellen des Shakespeare* (Zweite Auflage) 1870
GENÉE: *Geschichte der Shakespeare'schen Dramen in Deutschland* . . 1870
TCHISCHWITZ: *De Ornantibus Epithetis in Shaksperi operibus* . . MDCCCLXXI
RITTER: *Programm der Realschule zu Leer* 1871

KREYSSIG: *Shakespeare-Fragen* 1871
LUDWIG: *Shakespeare-Studien* 1872
Die Jahrbücher der deutschen Shakespeare-Gesellschaft.

FRENCH EDITIONS AND COMMENTARIES.

GUIZOT: *Œuvres Complètes de Shakespeare* (Septième Édition, 1868) . . 1821
DUPORT: *Essais Littéraires sur Shakespeare* 1828
LAROCHE: *Œuvres Complètes de Shakespeare* (Cinquième Édition, 1869) . . 1842
GIRARDIN: *Cours de Littérature Dramatique* 1845, 1855
VILLEMAIN: *Études de Littérature Ancienne et Étrangere* 1849
CHASLES: *Études sur Shakespeare* 1851
MICHEL: *Œuvres Complètes de Shakespeare. Précédée de la Vie de Shakespeare par Thomas Campbell** 1855
LACROIX: *Histoire de l'Influence de Shakespeare sur le Théâtre Français* . . 1856
FRANÇOIS-VICTOR HUGO: *Œuvres Complètes de W. Shakespeare* 1859
MÉZIÈRES: *Shakespeare, ses Œuvres et ses Critiques* 1860
CHATELAIN: *Macbeth, traduite en vers Français* 1862
VICTOR HUGO: *William Shakespeare* 1864
LAMARTINE: *Shakespeare et son Œuvre* 1865
TAINE: *Littérature Anglaise* 1866
GUIZOT: *Shakespeare et son Temps* (Nouvelle Édition) 1869

* On the outside paper cover this 'Vie de Shakespeare' is said to be '*par Woodsworth.*' ED.

MACBETH

DRAMATIS PERSONÆ.[1]

DUNCAN, King of Scotland.

MALCOLM,
DONALBAIN, } his sons.

MACBETH,[2]
BANQUO, } generals of the King's army.

MACDUFF,
LENNOX,[3]
ROSS,
MENTEITH,[4] } noblemen of Scotland.
ANGUS,
CAITHNESS,[5]

FLEANCE, son to Banquo.

SIWARD, earl of Northumberland, general of the English forces.

Young SIWARD, his son.

SEYTON,[6] an officer attending on Macbeth.

Boy, son to Macduff.

An English Doctor.

A Scotch Doctor.

A Sergeant.

A Porter.

An Old Man.

Lady MACBETH.

Lady MACDUFF.

Gentlewoman,[7] attending on Lady Macbeth.

HECATE.

Three Witches.

Apparitions.

Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants, and Messengers.

SCENE: *Scotland: England.*

---

[1] As given by Dyce. First given by Rowe. om. Ff.

[2] Macbeth] Macbeth, his Cousin and General of his Forces, Cap.

[3 4 5] Lennox, Menteith, Caithness] Lenox, Menteth, Cathness in all eds. before Dyce's.

[6] Siton] Theob. i.

[7] Gentlewoman...] Capell. Gentlewomen... Rowe, +.

THE TRAGEDY OF

MACBETH.

ACT I.

SCENE I. *A desert place.*

Thunder and lightning. Enter three Witches.

First Witch. When shall we three meet again
In thunder, lightning, or in rain?

ACT I. SCENE I.] Actus Primus. Scœna Prima. Ff.
A desert place.] An open Heath. Rowe +. An open place. Theob. Warb. Johns. om. Ff. A Cross-way. Cap.
1, 3, 5, 6, 7, 8, 9. First, Sec., Third Witch.] 1, 2, 3. Ff.
1. *again*] Han. *againe?* F_1F_2. *again?* F_3F_4.
2. *or*] *and* Han. Cap. Jen.

Scene i.] SEYMOUR. The witches seem to be introduced for no other purpose than to tell us they are to meet again; and as I cannot discover any advantage resulting from such anticipation, but on the contrary, think it injurious, I conclude the scene is not genuine.

COLERIDGE (p. 241). The true reason for the first appearance of the Witches is to strike the key-note of the character of the whole drama.

C. A. BROWN (p. 147). Less study, less experience in human nature, less mental acquirements of every kind, I conceive, were employed on *Macbeth*, wonderfully as the whole character is displayed before us, than on those imaginary creations, the three weird sisters who haunt his steps, and prey upon his very being.

SCHMIDT (p. 436). The witches should not be visible when the curtain rises, but should glide in like ghosts.

1–11. **When...air**] DELIUS. This metre (namely Trochaics of four accents, intermixed here and there with Iambics) Sh. has elsewhere used to mark the language of supernatural creatures, as in Temp. and Mid. N. D.

2. **or**] JENNENS. The question is not which of the three they should meet in, but when they should meet for their incantations.

Sec. Witch. When the hurlyburly's done,

3. *hurlyburly's*] *Hurley-burleys* F_2.

H. ROWE. By the use of the disjunctive particle *or*, for the conjunctive *and*, the terror of the scenery is lessened. Thunder, lightning and rain, when combined, present a terrific image; but when separated, they cease to impress the mind with the same degree of terror.

KNIGHT (ed. 2). The Witches invariably meet under a disturbance of the elements, and this is clear enough without any change of the original text.

3. **hurlyburly**] HENDERSON. In *The Garden of Eloquence*, 1577, by Henry Peacham, we find: 'Onomatopeia, when we invent, devise, fayne, and make a name intimating the sownd of that it signifyeth, as *hurlyburly*, for an *uprore* and *tumultuous stirre*.'

TODD. The propriety of this expression in the *Scottish* hag's mouth has not hitherto been noticed. The word is to be found in *Adagia Scotica*, or a Collection of Scotch Proverbs, &c. Collected by R. B. Very useful and delightful. London, 1668:

> "Little kens the wife that sits by the fire
> How the wind blows cold in *hurle burle swyre:*"

that is, how the wind blows cold in the *tempestuous mountain top:* for *swyre* is used either for the *top* of a hill or the *pass over* a hill. This sense accords with the Witch's answer: 'When the hurlyburly's done,' that is, the storm.

H. ROWE. To say A riot's done, A battle's done, A storm's done, A hurlyburly's done, is not very good English. My company of wooden comedians always say OVER. Præsente quercu, ligna quivis colligit.

SINGER. The witches mean when the *tumult of the battle* was over, for they were to meet again in lightning, thunder, and rain: their element was a storm. Thus, in Arthur Wilson's *Hist. of James* I. p. 141: 'Being among a wavering people, and a conquering enemy, in the field, took time by the foretop, and in this *hurlieburlie* the next morning left Prague.' Again, *Baret's Alvearie*, 1573: 'But harke yonder: what *hurlyburly* or *noyse* is yonde: what *sturre*, *ruffling*, or *bruite* is that?'

NARES. *Hurlu-burlu*, which is not in the common French dictionaries, is in the latest eds. of the dictionary of the Academy, both as substantive and adjective. Explained 'étourdi.'

COLLIER. It was in common use in our language, and for the purposes of the stage, before Peacham noticed it. In the old interlude of 'Appius and Virginia,' by R. B. 1575:—'Thus in *hurlyburly*, from pillar to poste, Poore Haphazard daily was toste.'—Sig. E.

STAUNTON. In More's Utopia, trans. by Ralph Robinson, 1551: '—— all this busy preparance to war, whereby so many nations for his sake should be brought into a troublesome *hurley-burley*,' &c.

DYCE. 'A Hurly-burly, *Turbæ Tumultus*.'—Coles's *Dict.*

CLARENDON. In Cotgrave, '*Grabuge:* f. A great coyle, stirre, garboyle, turmoyle, hurlyburly.' Sh. uses it as an adjective in 1 Hen. IV: V, i, 78. '*Hurly*' is probably connected with the French *hurler*, to howl or yell. The French word *hurlu-burlu*, meaning 'harum-scarum,' is given by Littré as of unknown etymology. Probably the modern 'hullabaloo' is a corruption of 'hurlyburly.' In speaking of Wat Tyler's rebellion, Holinshed (vol. ii, p. 1030) says: '—— the commons kept

When the battle's lost and won.

Third Witch. That will be ere the set of sun. 5

First Witch. Where the place?

Sec. Witch. Upon the heath.

Third Witch. There to meet with Macbeth.

First Witch. I come, Graymalkin.

4. *battle's*] *Battaile's* F_1. *Battailes* F_2. *Battel's* F_3F_4, Rowe, Pope, Theob. i, Han. i.

won.] *won:* Cap.

5. *the*] om. Pope +. Sing. i.

6. *heath.*] *heath:* Cap.

7. *to meet with Macbeth*] *I go to meet Macbeth* Pope +. *to meet with great Macbeth* Cap. *to meet and greet Macbeth* Jackson. *to meet with thane Macbeth* Nicholson.*

8. *I come*] *I come, I come* Pope +, putting *Grimalkin* in a separate line; in same line, Theob. Warb. Johns.

[Spirits call in succession. Nicholson.*

---

such like stur, so that it was rightly called the hurling time, there were such hurly burlyes kept in euery place.'

5. **sun**] KNIGHT (ed. 2). We have here the commencement of that system of tampering with the metre of Sh. in this great tragedy which universally prevailed till the reign of the Variorum critics had ceased to be considered as firmly established and beyond the reach of assault. We admit that it will not do servilely to follow the original in every instance where the commencement and close of a line are so arranged that it becomes prosaic; but on the other hand we contend that the desire to get rid of hemistichs, without regard to the nature of the dialogue, and so to alter the metrical arrangement of a series of lines, is to disfigure, instead of to amend, the poet. Any one who has an ear for the fine lyrical movement of the whole scene will see what an exquisite variety of pause there is in the ten lines of which it consists. Take, for example, line 7, and contrast its solemn movement with what has preceded it.

7. **There**] JENNENS. Pope's reading is certainly wrong; for not only the Third Witch was going to meet Macbeth but all three: so that if, for the sake of the measure, there needed an alteration, '*There we go to meet Macbeth*' would have been the proper reading. [HARRY ROWE adopted this emendation. ED.]

STEEVENS. Had the First Witch not required information, the audience must have remained ignorant of what it was necessary for them to know. Her speeches, therefore, proceed in the form of interrogatories; but all on a sudden an answer is given to a question which had not been asked. Here seems to be a chasm which I shall attempt to supply by the introduction of a single pronoun, and by distributing the hitherto mutilated line among the three speakers: 3 *Witch.* There to meet with— 1 *Witch. Whom?* 2 *Witch.* Macbeth. Distinct replies have now been afforded to the three necessary inquiries, *When, Where* and *Whom* the Witches were to meet. The dialogue becomes more regular and consistent, as each of the hags will now have spoken *thrice* (a magical number) before they join in utterance of the concluding words, which relate only to themselves. I should add that, in the two prior instances, it is also the Second Witch who furnishes decisive and material answers, and that I would give the words, 'I come, Graymalkin!' to the Third.

[This emendation was adopted by RANN. ED.]

8. **Graymalkin**] STEEVENS. Upton observes, that to understand this passage, we

Sec. Witch. Paddock calls.
Third Witch. Anon!

9, 10. Sec. Witch. *Paddock...* Third Witch. *Anon!* All. *Fair*] Hunter conj. Sing. ii, White, Ktly, Glo. Cla. 2. Witch. *Padocke...—anon!* All. *Fair* Pope +, Dyce ii. All. *Padocke...anon: Fair.* Ff, etc. *calls.* Third Witch. *Anon!*] *calls anon:* Ff. *calls—anon—* Rowe. *calls —anon!* Pope +. *calls:—Anon!* Cap. 9, 10. One line, Ff, Rowe.

---

should suppose one familiar calling with the voice of a cat, and another with the croaking of a toad.

WHITE. This was almost as common a name for a cat as 'Towser' for a dog, or 'Bayard' for a horse. Cats played an important part in witchcraft.

CLARENDON. It means a gray cat. 'Malkin' is a diminutive of 'Mary.' 'Maukin,' the same word, is still used in Scotland for a hare. Compare IV, i, 1.

9. **Paddock**] STEEVENS. According to Goldsmith a *frog* is called a *paddock* in the North; as in Cæsar and Pompey, by Chapman, 1607, '—— Paddockes, todes, and watersnakes.' Again in Wyntownis Cronykil, b. i, c. xiii, 55: 'As ask, or eddyre, tade or pade.' In Sh., however, it certainly means a *toad*. The representation of St. James (painted by Hell Breugel, 1566) exhibits witches flying up and down the chimney on brooms, and before the fire sits *grimalkin* and *paddock, i. e.* a *cat* and a *toad*, with several *baboons*. There is a cauldron boiling, with a witch near it cutting out the tongue of a snake as an ingredient for the charm.

TOLLET. '—— Some say they (witches) can keepe devils and spirits in the likeness of todes and cats.'—*Scot's Discovery of Witchcraft*, 1584, i, c. iv.

NARES. *Paddock* properly means a *toad*, not only in Sh. but everywhere. The word comes to us from the Saxon *Pada*. Iz. Walton talks of 'the *paddock* or frog-padock, which usually keeps or breeds on land and is very large and boney, and big.' Part i, ch. viii. By Sh. it is made the name of a familiar spirit.

SINGER. What we now call a toad-stool was anciently called a *paddock-stool*.

COLLIER. In the Townley Miracle-Play called 'Lazarus' (published by the Surtees Society, p. 325) we read, 'And ees out of your hede thus-gate shalle paddokes pyke.'

HALLIWELL. 'Paddock, toode, *bufo*.' Prompt. Parv. Topsell, in his Historie of Serpents, 1608, speaks of a poisonous kind of frog so called.

CLARENDON. Cotgrave gives the word as equivalent to *grenouille*, a frog, and not to *crapaud*, a toad. Minsheu gives also 'Padde' = 'Bufo.' 'Paddock' is in its origin a diminutive from 'pad,' as 'hillock' from 'hill.'

9. **Anon**] NARES. Immediately, or presently.

DYCE. Equivalent to the modern 'coming.'

9–11. **Sec. Witch....air**] HUNTER. It is a point quite notorious that the stage-directions throughout the Folios are very carelessly given, and have been often silently corrected by the later edd. So carelessly have they been given that we have sometimes the actor's name instead of that of the character. [The distribution of speeches here proposed is that adopted in the text. ED.] Now we have the three times three of the witches at Saint John's. [When James I. visited Saint John's College, Oxford, he was encountered by three youths personating the three Wayward Sisters who had the interview with Macbeth and Banquo, with appropriate song or dialogue. ED.] And we may perceive also a correspondency with the 'Thrice to thine, and thrice to mine, And thrice again to make up nine.'

All. Fair is foul, and foul is fair:
Hover through the fog and filthy air. [*Exeunt.*

SCENE II. *A camp near Forres.*

Alarum within. *Enter* DUNCAN, MALCOLM, DONALBAIN, LENNOX, *with* Attendants, *meeting a bleeding* Sergeant.

Dun. What bloody man is that? He can report,
As seemeth by his plight, of the revolt

11. *the*] om. Pope, Han.
[Exeunt.] Ff. They rise from the Stage, and fly away. Rowe +. Witches vanish. Mal.
A camp.....] Cap. A Palace. Rowe, Pope. The Palace at Foris. Theob. +.
Alarum within] om. Rowe +.
Duncan,] Cap. King, Ff (King Malcome F_2).
Sergeant.] Glo. Cam. Dyce ii, Cla. Captaine. Ff, Rowe, +, Coll. ii, Sta. Soldier. Cap. etc.
1. Dun.] Cap. King. Ff (and throughout).

10. **Fair...fair**] JOHNSON. The meaning is, that *to us*, perverse and malignant as we are, *fair is foul and foul is fair.*

SEYMOUR. That is, now shall confusion work; let the order of things be inverted.

STAUNTON. The dialogue throughout, with the exception of lines 8 and 9, was probably intended to be sung or chanted.

11. **Hover**] ABBOTT, § 466. The *v* in this word is softened; and although it may seem difficult for modern readers to understand how it could be done, yet it presents no more difficulty than the dropping of the *v* in 'ever' or 'over.'

11. **air**] ELWIN. This brief dialogue of the witches is a series of *congratulatory ejaculations*, and, brought to the height of ecstasy, they exultingly proclaim themselves such as take *good for evil and evil for good;* for the phrase 'Fair is foul,' &c. includes this moral sense, in addition to its literal reference to the *tempestuous weather*, as being propitious (such was the belief of the time) to works of witchcraft. The last line but one [lines 9, 10; ELWIN follows F_2 in the division of lines. ED.], *where the exclamation becomes general*, is designedly made of great length, indicating that it is spoken with breathless rapidity, significative of the bustling delirium of triumph into which the speakers are wrought by the sounds that have summoned them, and by the expectancy awakened by the course and character of their colloquy, whilst the last line is brought into unison with it by an exultant prolongation of the concluding word *air* (as far as the exhalation of a full-drawn breath will permit) to suit the motion of ascending into it. The modern division of the one line into two tames down the conception of the author, by enfeebling the expression of this natural increase of wicked excitement.

Scene ii.] CLARENDON. [See Appendix, p. 391. ED.]

Fores] See Appendix, p. 363. ED.

1. **bloody**] BODENSTEDT. This word 'bloody' reappears on almost every page, and runs like a red thread through the whole piece; in no other of Sh.'s dramas is it so frequent.

The newest state.

Mal. This is the sergeant
Who like a good and hardy soldier fought
'Gainst my captivity.—Hail, brave friend!
Say to the king the knowledge of the broil
As thou didst leave it.

Ser. Doubtful it stood;

3, 4. *sergeant Who...good*] *serjeant, who Like a right good* Han.
sergeant] *sergeänt* Ktly.
5. *Hail*] *Haile* F_1. *Haile: haile* F_2. *Hail, hail* F_3F_4, Rowe + (—Johns.) Cap.
6. *the knowledge*] *thy knowledge* Walker, Coll.(MS.) White, Ktly, Dyce ii.
7, 25, 34. Ser.] Cap. Ff.
7. *Doubtful*] *Doubtful long* Pope +. *Doubtfully* Steev.
it] *it had* Anon.*
stood;] Ktly, marks a line om. *stood. For the two armies were* Ktly, conj.

---

3. **sergeant**] STEEVENS. Holinshed mentions, in his account of Macdowald's rebellion, that the king sent a *sergeant at arms* to bring up the chief offenders to answer the charges preferred against them; but the latter misused and slew the messenger. This *sergeant at arms* is certainly the origin of the *bleeding sergeant* here introduced. Sh. just caught the *name* from Holinshed, but disregarded the rest of the story.

SINGER. In ancient times they were not the petty officers now distinguished by that title, but men performing one kind of feudal military service, in rank next to esquires.

STAUNTON. *Sergeants* were formerly a guard specially appointed to attend the person of the king; and, as Minsheu says, 'to arrest Traytors or great men, that doe, or are like to contemne messengers of ordinarie condition, and to attend the Lord High Steward of England, sitting in judgement upon any Traytor, and such like.'

CLARENDON. It is derived from the French *sergent*, Italian *sergente*, and they from Lat. *serviens*. So we have *g* for *v* in *pioggia, abrèger, alleggiare, allèger*, &c. It originally meant a common foot-soldier.

WALKER (*Vers.* p. 182). In this line, if nothing be lost, the *e* in 'sergeant' is pronounced as a separate syllable.

4, 5. **Who...friend**] WALKER (*Crit.* iii, 250). One might suggest 'Hail, *my* brave friend!' But a somewhat lesser alteration may suffice to restore the metre, by commencing the second line 'Fought against,' &c. Or can anything be lost?

5. **Hail**] ABBOTT, § 484. Monosyllables containing diphthongs and long vowels, since they naturally allow the voice to rest upon them, are often so emphasized as to dispense with an unaccented syllable. When the monosyllables are imperatives of verbs, or nouns used imperatively, the pause which they require after them renders them peculiarly liable to be thus emphasized. Whether the word is dissyllabized, or merely requires a pause after it, cannot in all cases be determined.

7. **As...stood**] ABBOTT, § 506. Lines with four accents, where there is an interruption in the line, are not uncommon. It is obvious that a syllable or foot may be supplied by a gesture, as beckoning, a movement of the head to listen, or of the hand to demand attention.

As two spent swimmers, that do cling together
And choke their art. The merciless Macdonwald—
Worthy to be a rebel, for to that
The multiplying villanies of nature
Do swarm upon him—from the western isles
Of kerns and gallowglasses is supplied;

8. *two*] *to* Warb.
9. *Macdonwald*] *Macdonnel* F_2F_3 F_4. *Macdonel* Pope +, Cap. *Macdonal* Johns.
11. *villanies*] *Villaines* F_2F_3.
13. *Of*] *With* Han.
gallowglasses] *Gallow glasses* F_2 F_3F_4. *Gallowgrosses* F_1.
is] *was* Pope, +.

8. **spent**] JENNENS. 'Tis probable Sh. wrote '*xpert*, cutting off the *e* to make it measure. *Spent* can here have no meaning; for the simile is drawn from two persons swimming for a trial of their skill, and as they approach near the goal, they are supposed to cling together and strive to hinder each other in their progress; an operation inconsistent with their being tired and *spent*, but well agreeing with their being *expert* in their art.

9. **art**] CLARENDON. That is, drown each other by rendering their skill in swimming useless. 'Choke' was anciently used of suffocation by water as well as by other means. See Mark, v, 13: 'The herd ran violently down a steep place into the sea...and were choked in the sea.'

9. **Macdonwald**] STEEVENS. Holinshed has *Macdowald*.

MALONE. So also the Scottish Chronicles. Sh. might have got the name from Holinshed's account of the murder of King Duff by *Donwald*.

10. **to that**] ABBOTT, § 186. The radical meaning of *to* is *motion towards*. Hence *addition*. Further, motion 'with a view to,' 'for an end,' &c. This is, of course, still common before verbs, but the Elizabethans used *to* in this sense before nouns. In the present case 'For *to* that' = to that end.

13. **Of**] ABBOTT, § 171. *Of* is used not merely of the agent but also of the instrument. This is most common with verbs of construction, and of filling; because in construction and filling the result is not merely effected *with* the instrument, but proceeds out *of* it. We still retain *of* with *verbs* of construction and *adjectives* of fulness, but the Elizabethans retained *of* with *verbs* of fulness also, as in the present instance.

CLARENDON. Compare Bacon's Advancement of Learning, Bk. ii, 22, § 15: 'He is invested *of* a precedent disposition.'

13. **kerns...gallowglasses**] BOSWELL. 'The *Galloglas* succedeth the Horseman, and hee is commonly armed with a scull, a shirt of maile, and a *Galloglas* axe; his service in the field is neither good against horsemen, nor able to endure an encounter of pikes, yet the Irish do make great account of them. The *Kerne* ['*Kernes*.' COLLIER] of Ireland are next in request, the very drosse and scum of the countrey, a generation of villaines not worthy to live; these be they that live by robbing and spoyling the poor countreyman, that maketh him many times to buy bread to give unto them, though he want for himself and his poore children. These are they that are ready to run out with everie rebell, and these are the verie hags of hell, fit for nothing but for the gallows.'—Barnabie Riche's *New Irish Prognostication*, p. 37.

And Fortune, on his damned quarrel smiling,

14. *damned quarrel*] Johns. *damned quarry* Ff, Pope, Theob. Sing. Knt, Coll. Hal. Clarke. *damped quarry* Jackson.

COLLIER. Boswell was not aware that this is only a reprint, with a different title-page, of Riche's '*Description of Ireland*,' 1610.

DYCE (*Gloss*). Jamieson gives '*Kerne.* A foot-soldier armed with a dart or a skean.

"Then ne'er let the gentle Norman blude
Grow cald for highland *Kerne.*"—[Scott's] *Antiquary* iii, 224.'

Again (sub 'Galloglach') he has '*Kerns* is merely another form of *cateranes.*'

HUNTER (ii, 165). The two following quotations seem to give a clearer account of them than we find at present in the notes:—

'Coyne and liveri is this; there will come a Kerne or Galliglas, whiche be the Irish soldiers, to lie in the churl's house; whiles he is there he wil be master of the house, he wil not only have meat, but money also, allowed him, and at his departure the best things he shall see in the churl's house, be it linnen, cloth, a shirt, mantle, or such like. Thus the churl is eaten up, so that if dearth fall on the country where he dwelleth, he should be the first starved, not being master of his own.—*A Letter sent by J. B., gentleman, unto his very friend, Master R. C., esquire, wherein is contained a large discourse of the peopling and inhabiting the country called Ardes, and other adjacent, in the North of Ireland, and taken in hand by Sir Thomas Smith, &c.* 1572.'

In latter times, as Ware, Antiq. c. 12, p. 57, judiciously remarks, their foot [speaking of the Scots of the Milesian race, the ancient inhabitants of Ireland] were of two sorts, the heavy, and light armed; the first were called *Galloglachs*, armed with a helmet and coat of mail, bound with iron rings, and wore a long sword. They fought also with a most keen axe, after the manner of the Gauls, mentioned by Marcellinus; their light-armed infantry, called *Keherns*, fought with bearded javelins and short daggers, named *skeyns.*—*Dissertation on the Antient History of Ireland*, Dublin, 1753, p. 70.

WHITE (Note on 2 Hen. VI: IV, ix, 26: I am inclined to think that the *s* is superfluous in 'Kernes,' and that 'Kern' or 'Kerne' is the plural form). In support whereof see these passages: 'These Curlewes are mountains full of dangerous passages, especially when the *Kern* take a stomach and a pride to enter into action,' &c.—*The Glory of England*, I, ch. xvii. The Description of Ireland. 'Then [in time of war] doe they retire under the covert of castles....lying altogether in one roome, both to prevent robberies of *Kern* and spoile by Wolves.'—*Ibid.* 'The name of *Galliglas* is [1610] in a manner extinct, but of *Kern* in great reputation, as serving them,' &c.—*Ibid.* 'They [the Irish] are desperate in revenge, and their *Kerne* think no man dead untill his head be off.'—*Ibid.*

CLARENDON (Note on Rich. II: II, i, 156). The derivation of the word *Kern* is doubtful, perhaps from *cearn*, 'man,' in old Gaelic and Irish (Webster). Spenser, p. 370, uses 'kerne' as plural: 'The Irish hubub, which their kerne use at their first encounter.' Ware (Antiq. of Ireland, p. 31) says that the kerns were light-armed, having only darts, daggers, or knives, while the gallowglasses had helmet, coat of mail, long sword, and axe.

[See V, vii, 17. ED.]

13. is] LETTSOM. Read, with Pope, 'was;' the corruption was caused by 'Do' just above.

14. quarrel] JOHNSON. I am inclined to read *quarrel*, which was formerly used for *cause*, or for *the occasion of a quarrel.*

STEEVENS. This word occurs in Holinshed's relation of this very fact, and may be regarded as sufficient proof of its having been the term here employed by Sh. [See Appendix, p. 360. ED.] Besides Macdonwald's *quarry* (*i. e.* game) must have con-

Show'd like a rebel's whore: but all's too weak: 15

15. *a rebel's*] *the rebel's* Han. *all's*] *all* Pope, +, Lettsom.

sisted of *Duncan's friends*, and would the speaker then have applied the epithet *damned* to them?

MALONE. Again in this play, IV, iii, 137, 'our warranted *quarrel*;' the exact opposite of *damned quarrel*. Bacon in his Essays uses the word in the same sense: 'Wives are young men's mistresses, companions for middle age, and old men's nurses; so as a man may have a *quarrel* to marry when he will.'

BOSWELL. It should be recollected, however, that *quarry* means not only *game*, but also an *arrow*, an offensive weapon. We might say without objection 'that Fortune smiled on a warrior's *sword*.'

DYCE. This note of Boswell's would almost seem to have been written in ridicule of the commentators.

HEATH. *Quarry* here means the slaughter and depredations made by the rebel. Thus in IV, iii, 206, 'Were, on the *quarry* of these murder'd deer,' &c.

DYCE. If the passage in IV, iii, 206 *is to be considered as parallel with the present*, and 'his *quarry*' means 'the slaughter and depredations made by the rebel,' must we not understand 'the *quarry* of these murder'd deer' to mean 'the quarry made by these murder'd deer'?

STRUTT. *Quarry* signifies that harvest of spoil which Macdonwald with his own hand was reaping in the field of battle.

KNIGHT. We conceive that *quarry* is the word used by Sh. We have it in the same sense in Cor. I, i, 202; the 'damned quarry' being the doomed army of kernes and gallowglasses, who, although fortune deceitfully smiled on them, fled before the sword of Macbeth and became his *quarry*—his prey.

DYCE. How, on earth, could 'his' mean *Macbeth's?* Surely, it must have escaped Knight that *the name of Macbeth has not yet been mentioned in this scene!* Singer (*Sh. Vindicated*, &c. p. 250) is also a defender of the old lection: 'The epithet "*damned*" is inapplicable to *quarrel* in the sense which it here bears of condemned' [which I am convinced it does *not* bear here]. Collier himself says that *quarry* 'gives an obvious and striking meaning much more forcible than quarrel.' The note by Collier *ad l.* to which Singer approvingly refers, is '*His damned quarry, i. e.* His army doomed, or damned, to become the "quarry" or *prey* of his enemies,' as forced an explanation as well can be, for '*his quarry*' could only signify HIS OWN *quarry or prey*.

ELWIN. Fortune smiled, not upon Macdonwald's *quarry*, which would necessarily denote his foe, but upon his *quarrel* only; and the deceitful smile that she thus bestowed upon an illegal cause calls forth the aptly opprobrious epithet that is applied to her. No explanation can justify the denomination of Macdonwald's army as *his own quarry*.

COLLIER (Note on Cor. I, i, 202). 'Quarry' generally means a heap of dead game, and Bullokar, in his 'English Expositor' (as quoted by Malone), 1616, says also that 'a *quarry* among hunters signifieth the reward given to hounds after they have hunted, or the venison which is taken by hunting.'

CLARENDON. Fairfax, in his trans. of Tasso's *Gerusalemme Liberata*, uses 'quarry' as well as 'quarrel' for the square-headed bolt of a cross-bow.

15. **Show'd**] MALONE. The meaning is that Fortune, while she smiled on him, deceived him.

For brave Macbeth,—well he deserves that name,—
Disdaining Fortune, with his brandish'd steel,
Which smoked with bloody execution,
Like valour's minion, carved out his passage
Till he faced the slave;
Which ne'er shook hands, nor bade farewell to him,

19. *Like...minion*] One line, Steev. Var. Sing. Dyce, Walker, Sta. The rest of the line lost, Ktly conj.
carved] Rowe ii. *carv'd* Ff.
20. *he*] *he had* Pope, +, (—Johns.) Cap.
slave;] *slave, with Vengeance at his side* Ktly conj.
21. *Which ne'er*] Rowe ii. *Which nev'r* $F_1F_2F_3$. *Which never* F_4, Rowe i, Ktly. *Who ne'er* Pope, +. *And ne'er* Cap. Steev. Sing. Dyce ii. *When he ne'er* Nicholson.*
bade] Steev. (1778). *bad* $F_1F_2F_3$, Cap. *bid* F_4, Rowe, +.
farewell] *farewell* F_1.

RITTER. Compare King John III, i, 56. Because Fortune dallied with the rebels Macbeth disdained her, and conquered not by her aid, but as valour's minion.

15. **all's too weak**] HUNTER. It should be 'all-too-weak,' an old idiom expiring in the time of Sh.; that is, *Fortune* was *all-too-weak*, a connection which is lost in the present reading.

SINGER (ed. 2). Milton has *all-to-ruffled*, where *all-to* is merely augmentative. I doubt whether change is necessary here, as the old reading is perfectly intelligible.

WHITE. As, 'a certain woman cast a piece of a millstone upon Abimelech's head and all-to brake his scull.'—Judges ix, 53.

CLARENDON. We should have expected 'all *was* too weak.' The abbreviation 's for 'was' is not used elsewhere by Sh., nor does the use of the historic present, preceded and followed by past tenses, seem at all probable. Pope cut the knot.

19. **Like...minion**] MITFORD. We consider 'Disdaining fortune' and 'like valour's minion' to be two readings of the same line. The latter was written on the margin opposite to that line, and, by the blunder of the printer, was inserted below. We also think this marginal reading to be Sh.'s second and better thought, and that it ought to stand in the place of 'Disdaining fortune.'

20. **Till...slave**] ELWIN (p. iii). The abrupt curtness of a verse brings the recital to a sudden check, where the progress of the combatant is temporarily arrested by the opposition of a potent foe; graphically imaging this phase of the action recounted, and indicating the fitting pause to be there observed by the narrator.

ABBOTT, § 511. Single lines with two or three accents are frequently interspersed amid the ordinary verses of five accents. In the present instance this irregular line is explained by the haste and excitement of the speaker. This is also illustrated by line 42 in this same scene.

21. **Which ne'er**] DYCE (ed. 1). If '*Which*' be right, it is equivalent to 'Who' (*i. e.* Macbeth).

DYCE (ed. 2). '*Which*' in the Folio was evidently repeated, by a mistake of the scribe or compositor, from the commencement of the third line above.

CLARENDON. There is some incurable corruption of the text here.

21. **shook hands**] CLARENDON. Mr J. Bullock suggests, 'And ne'er slack'd hand.' As the text stands the meaning is, Macdonwald did not take leave of, nor bid farewell to, his antagonist till Macbeth had slain him. For 'shake hands' in

Till he unseam'd him from the nave to the chaps, 22
And fix'd his head upon our battlements.

Dun. O valiant cousin! worthy gentleman!

22. *nave*] *nape* Warb. Han. H. *chaps*] Reed (1803). *chops* Ff. Rowe.

---

this sense, compare Lyly's Euphues, p. 75, ed. Arber: 'You haue made so large profer of your seruice, and so faire promises of fidelytie, that were I not ouer charie of mine honestie, you woulde inueigle me to *shake handes* with chastitie.' But it is probable that some words are omitted, and that 'Macbeth' is the antecedent to 'Which.'

22. **nave**] WARBURTON. We seldom hear of such terrible blows given and received but by giants and miscreants in *Amadis de Gaule*. Besides, it must be a strange awkward stroke that could unrip him upwards from the *navel* to the *chaps*. Sh. certainly wrote *nape*.

H. ROWE. I should have been sorry if any of my puppets had used 'nave' for 'nape.' The rage and hatred of Macbeth (*odium internecinum*) is here finely depicted by his not shaking hands with Macdonel, or even wishing him 'farewell' when dying.

STEEVENS. The old reading is certainly the true one, being justified by a passage in Dido, Queene of Carthage, by T. Nash, 1594: 'Then from the *navel* to the throat at once He *ript* old Priam.' So likewise in an ancient MS. entitled The Boke of Huntyng that is cleped Mayster of Game, cap. v.: 'Som men haue sey hym slitte a man *fro the kne up to the brest*, and slee hym all starke dede at o strok.'

BOSWELL. In Shadwell's *Libertine*: 'I will rip you *from the navel to the chin*.'

KEMBLE (*Essay in Answer to Remarks*, &c. p. 16, note, 1817). That wounds may be thus inflicted is clear on the authority of a very ancient, and of a very modern writer:

> Vedi come storpiato è Maometto:
> Dinanzi a me sen'va piangendo Ali,
> *Fesso* nel volto *dal mento al ciuffetto*.'—Dante. *Inferno*, c. xxviii, v. 31.

Charles Ewart, sergeant of the Scots Greys, in describing his share in the battle of Waterloo, thus writes in a letter dated *Rouen, June 18th*, 1815: '—— after which I was attacked by one of their lancers, who threw his lance at me, but missed the mark, by throwing it off with my sword by my right side; then *I cut him from the chin upwards, which went through his teeth*,' &c.—*The Battle of Waterloo*, &c. By a Near Observer, 1816.

MAGINN (*Sh. Papers*, p. 172). If we adopt Warburton's emendation the action could hardly be termed *unseaming*; and the wound is made intentionally horrid to suit the character of the play.

CLARENDON. This word is not found, so far as we know, in any other passage for 'navel.' Though the two words are etymologically connected, their distinctive difference of meaning seems to have been preserved from very early times, *nafu* being Anglo-Saxon for the one, and *nafel* for the other. Steevens's citation from Nash gives great support to the old reading.

24. **cousin**] CLARENDON. Macbeth and Duncan were first cousins, being both grandsons of King Malcolm.

Ser. As whence the sun 'gins his reflection
Shipwrecking storms and direful thunders break,
So from that spring whence comfort seem'd to come
Discomfort swells. Mark, king of Scotland, mark:
No sooner justice had, with valour arm'd,
Compell'd these skipping kerns to trust their heels,
But the Norweyan lord, surveying vantage,
With furbish'd arms and new supplies of men,
Began a fresh assault.
Dun. Dismay'd not this
Our captains, Macbeth and Banquo?

25. *'gins*] *gins* $F_2F_3F_4$. *gives* Pope, Han.

reflection] *restection* F_2.

26. *Shipwrecking.....break*] *Burst forth shipwrecking storms and direful thunders* Anon.*

Shipwrecking] Theob. ii. *Shipwracking* Ff, Rowe, Pope, Theob. i, Knt, Sing. ii, White.

thunders break,] Pope. *Thunders:* F_1. *Thunders breaking* $F_2F_3F_4$.

28. *Discomfort swells*] *Discomfort swell'd* Pope, +. *Discomfort well'd* Thirlby (Nich. Lit. Ill. ii, 228). *Discomforts well'd* Johns. *Discomfit well'd* Warb. *Discomfort wells* Cap.

30. *kerns*] Han. *kernes* Ff. *kermes* Johns.

31. *Norweyan*] *Norwaying* H. Rowe.

32. *furbish'd*] *furbusht* Ff.

33, 34. *Dismay'd...this Our*] *Dismayed...This oür* Ktly.

Dismayed...Banquo?] Pope. Prose, Ff. One line, Knt, Sing. ii.

34. *Macbeth*] *brave Macbeth* Han. Cap.

Banquo] *Banquoh* F_1F_2.

---

25. **'gins**] CAPELL (*Notes*, vol. ii, p. 3). This word is us'd for the purpose of insinuating that storms in their extreamest degree succeed often to a dawn of the fairest promise; for in that chiefly lyes the aptness of his similitude.

25. **sun**] SINGER (ed. 2). The allusion is to the storms that prevail in spring, at the vernal equinox—the equinoctial gales. The beginning of the reflection of the sun (Cf. So from that Spring) is the epoch of his passing from the severe to the mildest season, opening, however, with storms.

26. **break**] WALKER (*Crit.* iii). Perhaps *burst* would be better. (Or was the word *threat?*)

28. **swells**] ELWIN. The word *storms* in the preceding line suggests the idea of *a spring that had brought only comfort, swelling into a destructive flood.*

CLARENDON. 'Swells' seems the best word, indicating that, instead of a fertilizing stream, a desolating flood had poured from the spring.

30. **skipping**] CLARENDON. An epithet appropriate enough to the rapid movements of the light-armed kerns.

33, 34. **Dismay'd...Banquo**] DOUCE (*Illust.* &c. i, 369). Sh. had, no doubt, written *capitaynes*, a common mode of spelling in his time.

KNIGHT. This line is an Alexandrine—a verse constantly introduced by Sh. for the production of variety.

ELWIN. The Alexandrine line is here introduced to suit *the slackened delivery of dejection*, in opposition to the *more rapid exclamation of joyous admiration* to which

Ser. Yes;
As sparrows eagles, or the hare the lion.
If I say sooth, I must report they were
As cannons overcharged with double cracks;
So they doubly redoubled strokes upon the foe;
Except they meant to bathe in reeking wounds,

34, 35. *Yes;...lion.*] Pope. Two lines, ending *eagles...lyon*, Ff.

37. *overcharged with*] *overcharg'd; with* Theob. Han. *charg'd with* Seymour (reading *As...they* as one line).

cracks;] *cracks*, F_1F_4. *crackes* F_2F_3.

37, 38. *As...they*] One line, Glo. Cla.

38. *So they*] Separate line, Steev. Mal. Rann. Var. Sing. i, Dyce, Cam. *They so* Ktly conj.

So...foe] One line, Ff, Rowe, +, Cap. Knt, Coll. Hal. Huds. Sing. ii, White, Sta. Del.

Doubly] om. Pope, +.

upon] *on* $F_2F_3F_4$, Rowe, Cap.

39. *reeking*] *recking* F_2F_3.

Duncan has just before given utterance, whilst it at the same time denotes (for to preserve the full music of the verse it must be spoken without stop) that the anxiety of the speaker forbids him to pause in his question.

WALKER (*Crit.* iii, 171). Possibly 'Our captains *twain*,' &c. or we should end line 33 with 'captains.' Was *captain* ever pronounced as a trisyllable—*capitain*—in that age, except by such as, like Spenser, affected old forms?

LETTSOM (*Footnote to foregoing*). It would seem so from the following: 'The king may do much, *captain*, believe it.'—B. and F. *King and No King*, IV, iii. '*Captain* Puff, for my last husband's sake,' &c.—*Play of Ram Alley*, III, i. 'Hold, *captain!* What, do you cast your whelps?'—Ib. [The following LETTSOM furnished to DYCE (ed. 2).] 'I sent for you, and, *captain*, draw near.'—B. and F. *Faithful Friends*, III, iii. 'I hear another tune, good *captain*.'—Fletcher's *Island Princess*, II, iii. 'Sirrah, how dare you name a *captain?*'—Shirley's *Gamester*, IV, i.

34, 35. **Yes...lion**] ELWIN. These lines are intended to signify, in their division in the Ff., the failing powers of the speaker, who lingers upon each idea, and pauses painfully in his speech, until he is newly aroused to greater vivacity by the warlike character of his own images, which infuse into him a momentary strength, in the exercise of which he faints.

37. **overcharged**] KEIGHTLEY. We might, but not so well perhaps, read 'o'ercharg'd.' [Keightley prints 'so they' as the last syllables of a lost line. ED.]

ABBOTT, § 511. Probably we must scan 'As cannons | o'erchárged | .'

37. **cracks**] JOHNSON. That a 'cannon is charged with thunder,' or 'with double thunders,' may be written, not only without nonsense, but with elegance, and nothing else is here meant by *cracks*, which in Sh.'s time was a word of such emphasis and dignity that in this play he terms the general dissolution of nature the *crack of doom*.

MALONE. In the old play of King John, 1591, it is applied, as here, to ordnance: '—— as harmless and without effect As is the echo of a cannon's *crack*.'

38. **Doubly redoubled**] STEEVENS. We have the phrase in Rich. II: I, iii, 80. From the irregularity of the metre I believe we should read (omitting *So they*) 'Doubly *redoubling*,' &c.

WALKER. I suspect *doubly* is an interpolation. It reminds me of the wretched

Or memorize another Golgotha,
I cannot tell—
But I am faint; my gashes cry for help.
Dun. So well thy words become thee as thy wounds;
They smack of honour both.—Go get him surgeons.
[*Exit Sergeant, attended.*
Who comes here?

Enter ROSS.

Mal. The worthy thane of Ross.

41, 42. *I...help.*] Rowe. Two lines, the first ending *faint*, in Ff.
41. *tell—*] Rowe. *tell:* Ff, Han. ii, Cap. Steev. Sing. Knt, Dyce.
42. *help.*] *help—* Rowe, Pope, Han. i.
43. *So*] *As* H. Rowe
44. [Exit...] Glo. Exeunt Some with the Soldier. Cap. Exit Soldier, attended. Mal. om. Ff.
45. *Who*] *But who* Pope, +, Cap. *Who is't* Steev. conj.
here?] *here now?* Ktly.
Enter Ross.] Cap. After line 44, Steev. Var. Knt, Sing. After *strange*, line 47, Dyce, Sta. Ktly. Enter Rosse and Angus. (after line 44) Ff, Rowe, +, Coll. Hal. Huds. Sing. ii, Ktly, White, Del.

---

old Hamlet of 1603: 'Shee as my childe obediently obey'd me.' 'For here the Satyricall Satyre writes,' &c.

LETTSOM. Note the following similar examples, for which, I presume, we may thank compositors: Hen. V: IV, i, 236, 'great greatness.' *Dumb Knight*, II, i, 'our high height of bliss.' Shirley, *Coronation*, IV, i, 'great greatness' (here the metre demands the expulsion of *great*). Ezekiel, xx, 47, 'the flaming flame shall not be quenched;' Sept. *οὐ σβεσθήσεται ἡ φλὸξ ἡ ἐξαφθεῖσα.*

RITTER. Compare Much Ado, I, i, 16, 'better bettered expectation.'

38. **So...foe**] WHITE. The halting rhythm of the first part of this line, its two superfluous syllables, and the unmitigated triplication of 'double,' lead me to think that the greater part of a line has been lost, of which in 'so they' we have only the first two or last two syllables.

40. **memorize**] HEATH. That is, *make* another Golgotha, which should be celebrated and delivered down to posterity with as frequent mention as the first.

HALLIWELL.

> 'Though Grecian seas or shores me captiv'd quel'd,
> With annuall votes and due solemnities,
> And altar-decking gifts, I'd *memorize*.'—*Virgil, translated by Vicars*, 1632.

42. **help.**] COLERIDGE (p. 240). The style and rhythm of the captain's speeches should be illustrated by reference to the interlude in Hamlet, in which the epic is substituted for the tragic, in order to make the latter be felt as the real-life diction.

43. **So**] ABBOTT, § 275. Bearing in mind that *as* is simply a contraction for 'all-so' ('alse,' 'als,' 'as'), we shall not be surprised at some interchanging of *so* and *as*. We still retain '*as...so*,' but seldom use '*so...as*,' preferring '*as...as*,' except where *so* requires special emphasis. The Elizabethans frequently used *so* before *as*.

CLARENDON. Compare Cym. I, iv, 3.

45. **Enter Ross**] STEEVENS. As Ross alone is addressed, or is mentioned, in

Len. What haste looks through his eyes! So should he look
That seems to speak things strange.
Ross. God save the king! 47
Dun. Whence camest thou, worthy thane?
Ross. From Fife, great king;
Where the Norweyan banners flout the sky,

46. *haste*] Rowe, +, Cap. Walker, Dyce ii, Huds. *hast* $F_2F_3F_4$. *a haste* F_1, etc.

46, 47. *So...strange*] Han. One line, Ff, Johns. H. Rowe, Knt, Coll. Hal. Sing. ii, White, Ktly, Sta. Del. Given to Malcolm, Upton conj.

47. *seems*] *comes* Coll. ii, Ktly, *seeks* or *deems* Anon.*

49. *flout the*] *float i' the* Becket. *From...cold,* two lines, the first ending *banners* (and reading *Did flout*) Ktly.

---

this scene, and as Duncan expresses himself in the singular number, as in line 48, Angus may be considered as a superfluous character. Had his present appearance been designed, the king would naturally have taken some notice of him.

MALONE. In Sc. iii. Angus says, '*We* are sent.'

ELWIN. That the whole attention of Duncan, Malcolm, and Lennox should remain so engrossed in Rosse, who first enters and first attracts it by his tale as to make them unobservant of the presence of Angus, serves to show the intense interest which possesses them.

45. **thane**] CLARENDON. From the Anglo-Saxon 'þegen,' literally, a servant, and then, technically, the king's servant, defined to be 'an Anglo-Saxon nobleman, inferior in rank to an eorl and ealdorman' (Bosworth). Ultimately the rank of thegn became equivalent to that of eorl.

46. **haste**] WALKER (*Crit.* i, 88). An instance where *a* is interpolated in $F_{3,4}$.

DYCE. No doubt *a* is rightly omitted in F_2. See Jul. Cæs. I, iii, 42.

46. **should**] ABBOTT, § 323. *Should*, the past tense, not being so imperious as *shall*, the present, is still retained in the sense of *ought*, applying to all three persons. In the Elizabethan authors, however, it was more commonly thus used, often where we should use *ought*. See also I, iii, 45, and V, v, 31.

47. **seems**] JOHNSON. Sh. undoubtedly said '*teems*,' *i. e.* like one *big with* something of importance.

HEATH, p. 376. That appears to be upon the point of speaking things strange.

COLLIER ('*Notes*,' &c.). If the objection to 'seems' be not hypercritical, it is entirely removed by the old annotator, who assures us that *comes* has been misprinted 'seems' (spelt *seemes* in the Folios). Ross certainly *came* 'to speak things strange,' and on his entrance looked, no doubt, as if he did.

SINGER ('*Sh. Vind.*' &c.). *Seems* may be received in its usual sense of *appears*.

COLLIER (ed. 2). It is hardly intelligible unless we suppose it means *seems to come*.

STAUNTON. Compare I, v, 27.

KEIGHTLEY. Collier's (MS.) reads, I think, rightly. We can hardly take 'to speak' in the sense of 'about to speak.'

BAILEY (ii, 21). Conf. parallel passage in 1 Hen. IV: III, ii, 162.

CLARENDON. Whose appearance corresponds with the strangeness of his message. For the general sense compare Rich. II: III, ii, 194.

49. **flout**] MALONE. In King John V, i, 72: '*Mocking* the air, with *colours* idly spread.' The meaning seems to be, not that the Norweyan banners proudly insulted

And fan our people cold. Norway himself,
With terrible numbers,
Assisted by that most disloyal traitor,
The thane of Cawdor, began a dismal conflict;
Till that Bellona's bridegroom, lapp'd in proof,

50. *And...himself,*] One line, Walker, Sing. ii, Glo. Dyce ii, Cla. Huds. *And...cold.* One line, Ff. etc.

51. *Norway himself,*] *Norway, himself* Theob. Han. Warb. Cap. *Norway, himself,* Johns. *terrible numbers,*] *numbers terrible,* Pope, +, Cap. *terrible numbers, there* Ktly.

53. *began*] *'gan* Pope, +, Steev. Var. Sing. Ktly.

---

the sky, but that, the standards being taken by Duncan's forces, and fixed in the ground, the colours idly flapped about, serving only to cool the conquerors instead of being proudly displayed by their former possessors.

ANON. Gray has borrowed this thought, and even the expressions in the lines of both plays, Macbeth and King John, in his Ode '*The Bard.*'

ELWIN. Rosse, like the sergeant, describes the previous advantages of the rebels in the present tense, in order to set the royal victory in the strongest light of achievement. The Norweyan banners *flout or insult* the sky, whilst raised in the pride of expected victory. It refers to the bold display of *lawless ensigns* in the *face of heaven.* 'And fan,' &c. is metaphorically used for *chill them with apprehension.*

KEIGHTLEY. Both sense and metre require '*Did* flout,' &c. The battle was over and the enemy was defeated.

CLARENDON. 'Flout the sky' seems better suited to the banners of a triumphant or defiant host.

51. **numbers**] STAUNTON. Pope's transposition is prosodically an improvement.

CLARENDON. It is impossible to reduce many lines of this scene to regularity without making unwarrantable changes.

52. **Assisted**] CLARENDON. Nothing is said by Holinshed of the thane of Cawdor's having assisted the Norwegian invaders.

53. **Cawdor**] See line 64. ED.

54. **bridegroom**] HENLEY. This passage may be added to the many others which show how little Sh. knew of ancient mythology.

STEEVENS. He might have been misled by Holinshed, who, p. 567, speaking of *Henry V,* says: 'He declared that the goddesse of battell, called *Bellona,*' &c. &c. Sh., therefore, hastily concluded that the Goddess of War was wife to the God of it.

HARRY ROWE. Suidas is not blamed for calling Aristotle 'Nature's Secretary.'

DOUCE. Sh. has not called Macbeth, to whom he alludes, the *God of war,* and there seems to be no great impropriety in *poetically* supposing that a warlike hero might be *newly married* to the Goddess of War.

KEMBLE. Sh. calls Macbeth himself *Bellona's Bridegroom,* as if he were, in fact, honoured with the union, of which Rosse, in his excessive admiration, paints him worthy.

See BROWN (Autobiog. Poems, p. 130) to the same effect. ED.

CLARENDON. The phrase was, perhaps, suggested to the writer by an imperfect recollection of Virgil's Æneid, iii, 319, 'Et Bellona manet te pronuba.'

54. **proof**] STEEVENS. That is, defended by armor of proof.

Confronted him with self-comparisons, 55
Point against point rebellious, arm 'gainst arm,
Curbing his lavish spirit: and, to conclude,
The victory fell on us;—
Dun. Great happiness!
Ross. That now
Sweno, the Norways' king, craves composition; 60
Nor would we deign him burial of his men

55. *comparisons*] *caparisons* Daniel.
56. *point rebellious, arm*] Theob. *point, rebellious arme* Ff, Rowe, Pope, Knt, Coll. Hal. Sing. ii, White, Del.
57. *and*] om. Pope, +.
59, 60. *That...composition*] As in Steev. (1778). Two lines, the first ending *king*, Ff.
That now...the Norways'] *Now... Norway's* (reading *Now...composition* as one line) Pope, +, Cap.
60. *Norways'*] Steev. (1778). *Norwayes* Ff. *Norway's* Rowe, +, Cap. Ktly.

55. **him**] WARBURTON. By *him* is meant Norway.

55. **comparisons**] WARBURTON. That is, gave him as good as he brought, showed he was his equal.

CAPELL (*Notes*, ii, 3). Meeting him at equality; equal arms, equal valour.

56. **point**] KNIGHT. We think, with Tieck, that the comma is better after this word than after 'rebellious.'

CLARENDON. If the old punctuation be right, 'rebellious,' being applied to the arm of the loyal combatant, must be taken to mean 'opposing, resisting assault.' But 'rebel' and its derivatives are used by our author almost invariably in a bad sense, as they are used now.

57. **lavish**] CLARENDON. That is, prodigal, unbounded in the indulgence of passion, insolent. 'A lavish spirit' corresponds nearly to the Greek κόρος. Compare 2 Hen. IV: IV, iv, 62.

59. **That now**] ELWIN. There is no rest in the sense at *now*. The division of ideas is at *king* [as in the Folios]. Rosse first defines the person, and then tells his act. Besides, he designedly isolates the concluding phrase, '*craves composition*,' and bestows upon it a prolonged and triumphant emphasis, in order to announce the declaration of submission with full effect.

ABBOTT, § 283. *So* before *that* is very frequently omitted, as in this instance. Compare I, vii, 8; II, ii, 7; II, ii, 23; IV, iii, 6; IV, iii, 82. § 511. We have, rarely, a short line to introduce the subject.

60. **Sweno**] STEEVENS. The irregularity of the metre induces me to believe that *Sweno* was only a marginal reference, thrust into the text, and that the line originally read, 'That now the Norways' king craves composition.' Could it have been necessary for Rosse to tell Duncan the name of his old enemy, the king of Norway?

CLARENDON. There is near Forres a remarkable monument with runic inscriptions, popularly called 'Sweno's stone,' and supposed to commemorate the defeat of the Norwegians.

60. **Norways'**] CLARENDON. Perhaps we should read 'the Norway king.' So in Fairfax's Tasso, Bk. v, st. 57, Gernando is called 'the Norway prince.'

ABBOTT, § 433. A participle or adjective, when used as a noun, often receives the inflection of the possessive case or of the plural. As here, if the text be correct.

Till he disbursed, at Saint Colme's inch,
Ten thousand dollars to our general use.
Dun. No more that thane of Cawdor shall deceive

62. *Colme's inch*] Cam. Colmes *ynch* F_1. Colmes-*hill* $F_2F_3F_4$. Colmes-kill-*isle* Pope, Theob. Warb. Johns. Colmkil-*isle* Han. Colme's *hill* Cap. *Colmes' inch* Steev. *Colme's-inch* Dyce ii.

---

62. **Colme's inch**] STEEVENS. Colmes' is here a dissyllable. *Colmes'-inch*, now called *Inchcomb* [or *Inchcolm*, DYCE], is a small island lying in the Frith of Edinburgh, with [considerable remains of. DYCE.] an Abbey upon it, dedicated to St. Columb, called by Camden *Inch Colm*, or *The Isle of Columba*. Some edd., without authority, read 'Saint Colmes'-kill Isle,' but very erroneously, for *Colmes' Inch* and *Colm-kill* are two different islands, the former lying on the eastern coast, near the place where the Danes were defeated, the latter in the western seas, being the famous Iona, one of the Hebrides. Thus Holinshed [See Appendix, p. 363. ED.]. *Inch*, or *Inshe*, in the Irish and Erse languages, signifies an Island [generally a small one. DYCE].

CLARENDON. A description of this island (which is about half a mile long by one-third of a mile at the broadest) is given in the Proceedings of the Society of Antiquaries of Scotland, ii, pp. 489–528.

63. **dollars**] CLARENDON. A great anachronism is involved in the mention of dollars here. The dollar was first coined about 1518, in the Valley of St. Joachim, in Bohemia, whence its name, 'Joachim's-thaler;' 'thaler,' 'dollar.'

64. **Cawdor**] JOHNSON (*Obs.*). The incongruity of all the passages in which the Thane of Cawdor is mentioned is very remarkable. Ross and Angus bring the king an account of the battle, and inform him that Norway, assisted by the Thane of Cawdor, 'gan a dismal conflict. It appears that Cawdor was taken prisoner, for in the same scene the king commands his present death. Yet though Cawdor was thus taken by Macbeth, in arms against his king, when Macbeth is saluted, in Scene iv, Thane of Cawdor, by the Witches, he asks, 'How of Cawdor? the Thane of Cawdor lives, A prosperous gentleman,' and in the next line considers the promises that he should be Cawdor and king as equally unlikely to be accomplished. How can Macbeth be ignorant of the state of the Thane whom he has just defeated and taken prisoner, or call him a *prosperous gentleman* who has forfeited his title and life by open rebellion? He cannot be supposed to dissemble, because nobody is present but Banquo, who was equally acquainted with Cawdor's treason. However, in the next scene his ignorance still continues; and when Ross and Angus present him with his new title, he cries out, 'The Thane of Cawdor lives. Why do you dress,' &c. Ross and Angus, who were the messengers that informed the king of the assistance given by Cawdor to the invader, having lost, as well as Macbeth, all memory of what they had so lately seen and related, make this answer [see iii, 111–114]. Neither Ross knew what he had just reported, nor Macbeth what he had just done. This seems not to be one of the faults that are to be imputed to transcribers, since, though the inconsistency of Ross and Angus might be removed by supposing that their names were erroneously inserted, and that only Ross brought an account of the battle, and only Angus was sent to Macbeth, yet the forgetfulness of Macbeth cannot be palliated, since what he says could not have been spoken by any other.

Our bosom interest.—Go pronounce his present death,
And with his former title greet Macbeth.

Ross. I'll see it done.

Dun. What he hath lost, noble Macbeth hath won.

[*Exeunt.*

SCENE III. *A heath.*

Thunder. Enter the three Witches.

First Witch. Where hast thou been, sister?

Sec. Witch. Killing swine.

Third Witch. Sister, where thou?

First Witch. A sailor's wife had chestnuts in her lap,
And mounch'd, and mounch'd, and mounch'd. 'Give me,'
quoth I:

65. *bosom interest*] *bosom trust* Cap, conj. *bosom's trust* Anon.* *bisson trust* Anon.* *trusting boson* [sic] Anon.*
go] om. Cap. conj.
present] om. Pope, +, Steev.
66. *greet*] *great* $F_2F_3F_4$.

A heath] Cap. The heath. Rowe, +. ...near Forres. Glo.
1. *thou*] om. Steev. conj.
3. *Sister*] om. Steev. conj.
5. *Give...I*] Pope. Separate line, Ff.

65. **bosom interest**] CLARENDON. That is, close and intimate affection. Compare Mer. of Ven. III, iv, 17: 'Being the bosom-lover of my lord,' *i. e.* being his intimate friend. And Lear, IV, v, 26: 'I know you are of her bosom,' *i. e.* in her confidence. 'Interest' means the due part or share which a friend has in the affections of another. Compare Cym. I, iii, 30. The meaning of the word is further illustrated by the use of the verb in Lear, I, i, 87.

65. **present**] CLARENDON. That is, instant. So 'presently' is used for 'instantly' in conformity with its derivation, from which our modern use of the word departs. So 'by and by,' which first meant 'immediately,' has now come to mean 'after an interval.' See Matthew xiii, 21: 'By and by he is offended' (*εὐθὺς σκανδαλίζεται*), and Luke xxi, 9: 'The end is not by and by' (*οὐκ εὐθέως τὸ τέλος*). For 'present' see Meas. for Meas. IV, ii, 223, and 2 Hen. IV: IV, iii, 80. For 'presently' see Matthew xxvi, 53.

2. **swine**] STEEVENS. So, in A Detection of Damnable Driftes practized by Three Witches, &c. 1579: '—— she came on a tyme to the house of one Robert Lathburie, &c. who, dislyking her dealyng, *sent her home emptie;* but presently after her departure, his *hogges fell sicke and died,* to the number of twentie.'

JOHNSON. Witches seem to have been most suspected of malice against swine. Dr. Harsnet observes that, about that time, 'a sow could not be ill of the measles, nor a girl of the sullens, but some old woman was charged with witchcraft.'

5. **mounch'd**] CLARENDON. This means 'to chew with closed lips,' and is used in Scotland in the sense of 'mumbling with toothless gums,' as old people do their food. It is probably derived from the French *manger*, Lat. *manducare*.

Aroint thee, witch!' the rump-fed ronyon cries.

6. *Aroint thee*] *Aroynt thee* F_1F_2. *Anoynt thee* F_3F_4. *Aroint the* Becket.

---

5. quoth] CLARENDON. From the Anglosaxon 'cwæðan,' to say, speak, of which the first and third persons, singular, preterite are 'cwæð'.

6. Aroint] S. H. (*Gent. Mag.* vol. liv, p. 73, 1784). This is explained by saying that the Rauntree or Rantry is in the North considered as a preservation against Witches, and it was probably written, 'I've Rauntree, witch,' or 'A Rauntree, witch!'

[See CARR'S *Craven Dialect*, 1828. ED.]

H. ROWE. In Scotland, the rown-tree, in England, the witchen tree, or mountain ash (*Sorbus aucuparia*), was supposed to have the property of driving away witches and evil spirits. An ancient song, 'The Laidley Worm of Spindleston Haughs,' has the following:

> 'Their spells were vain. The hags return'd
> To the Queen in sorrowful mood,
> Crying the Witches have no power
> Where there is rown-tree wood.'

A rown-tree! was certainly the answer angrily given to the witch by the sailor's wife. Sh. meant to convey an idea of a fat, indolent, and unwieldy sailor's wife, of which *facsimiles* may, at this day, be seen in every sea-port of Great Britain. Besides, her husband was gone to Aleppo 'master of the Tyger,' a proof of riches rather than poverty.

JOHNSON. *Anoint* [of F_3F_4] conveys a sense very consistent with the common account of witches, who are related to perform many supernatural acts by means of unguents, and particularly to fly to their hellish festivals. In this sense the phrase means 'Away, witch, to your infernal assembly.' In Hearne's *Ectypa Varia*, &c. 1737, is a print, in which a devil, who is driving the damned before him, is blowing a horn with a label issuing from his mouth with these words: 'Out, out Arongt,' of which the last is evidently the same with *aroint*.

STEEVENS. '*Rynt* you, Witch! quoth Besse Locket to her mother,' is a north country proverb [—Ray's *North Country Words*, p. 52, ed. 1768, ap. DYCE]. It is used again in Lear, III, iv, 129.

NARES. A word of aversion to a witch or infernal spirit; some critics subjoin. *Dii averruncent*, the gods forefend! as if they thought it might probably be deduced from thence. A lady well acquainted with the dialect of Cheshire informed me that it is still in use there. For example, if a cow presses too close to the maid who is milking her, she will give the animal a push, saying at the same time, '*Roint thee!*' by which she means, Stand off. To this the cow is so well used that even the word is sufficient, the cow being in this instance more learned than the commentators on Sh.

SINGER. The French have a phrase of somewhat similar sound and import:—'*Arry-avant*, Away there, ho!'

KNIGHT. It is happily conjectured by T. Rodd that it is a compound of *ar*, or *aer*, and *hynt;* the first a very ancient word common to the Greek and Gothic languages in the sense of to *go;* the second derived from the Gothic, and still in common use under the same form and with the same meaning, *hind*, be*hind*, &c. in English, and *hint*, or *hynt*, in German. The use of the phrase is probably derived from the remarkable words used by Christ on two occasions: *Get thee behind me, Satan;* apparently a common phrase among the Jews.

Her husband's to Aleppo gone, master o' the Tiger:

TOOKE (*Div. of Purley*, p. 482, ed. 1857) derives it from *ronger, rogner, royner.*

RICHARDSON (*Dictionary*). Fr. *Ronger;* Lat. *Rodere, Rodicare, Rocare, Roncare, Ronger,* (Menage). To gnaw, knap, or nibble off; to fret, eat, or wear away (Cotgrave). *Aroynt thee*—begnawed thee; be thou gnawed, eaten, consumed; similar to the common malediction, a plague take thee; a pock light upon thee.

HUNTER quotes from *The Monthly Mirror*, Oct. 1810, the use of the word '*Araunte*' in a book on *Perkin Warbeck, 'by Johanne Berchyl, Doctor of Physicke.'* But HALLIWELL (*Sh. Soc. Papers*, vol. iii, p. 38), SINGER (ed. 2), and DYCE (ed. 2) pronounce this book of Berchyl's a forgery.

WHITE. Its etymology has not been traced, unless Wilbraham's conjecture that it is formed from 'Arowme = *Remote, deprope, seorsum*' (*Prompt. Parv.*), is correct.

HALLIWELL. It has been thought that the reading of F_4 is confirmed by a passage in Ben Jonson's *Masque of Queens:* 'That she quickly *anoint* and come away.' [*Works*, vol. vii, p. 119, ed. Gifford.] But as the word is spelt *aroynt* three times in the early eds. we are not justified in proposing an alteration. Ray's proverb [quoted by Steevens] is sufficient and of good authority, because he does not appear to have had the Sh.'n word in view. The connection between *aroint* and *rynt* being thus established, it is clear that the compound etymology proposed by Rodd is inadmissible. A more plausible one is given in Nares. The *a* may have been dropped; and Wilbraham's conjectural origin from *arowma* receives some confirmation from a passage quoted in Collier's *Hist. Dram. Poet*, ii, 289, where the form of that word is *aroine;* but perhaps we should there read *arome.*

DYCE (ed. 2). 'This word is still in common use in Cheshire, but which, as the term sounded in my ears when I once heard it pronounced, I should not have hesitated to spell *aroint.* I have also seen it spelled, and by a Cheshire man of good information, *runt;* nor is it at all unlikely that it is the same exclamation which in Lancashire is pronounced and spelled *areawt*, as equivalent to *get out* or *away with thee.* But it is most common in the middle parts of Cheshire. When a cow happens to stand too near another cow or the like, the milkmaid, whilst she pushes the animal to a more convenient place, seldom fails to exclaim, '*Aroint* thee, lovey (or bonny), *aroint* thee.'—Boucher's *Glossary of Arch. and Prov. Words.* '*Rynt thee* is an expression used by milkmaids to a cow when she has been milked, to bid her get out of the way. Ash calls it local.'—Wilbraham's *Attempt at a Gloss. of some Words used in Cheshire.*

WAY (*Editor of Prompt. Parv. Camden Soc.*). The word ['Arowme'] occurs in Chaucer, *Book* [sic] *of Fame*, Bk. ii, 32: 'That I a-roume was in the field.'

6. **rump-fed**] COLEPEPPER. The chief cooks in noblemen's families, colleges, &c. anciently claimed the emoluments or kitchen fees of kidneys, fat, *rumps*, &c., which they sold to the poor. The weird sister, as an insult on the poverty of the woman who had called her *witch*, reproaches her poor abject state as not being able to procure better food than offal.

NARES. This means, probably, nothing more than *fed*, or fattened in the *rump.* It is true that fat flaps, kidneys, *rumps*, and other scraps were among the low perquisites of the kitchen; but in such an allusion there would have been little reason to prefer *rumps;* scrap-fed would be more natural, and kidney-fed, or flap-fed, equal. But *fat-rumped* conveys a picture of the person mentioned, which the others would not in any degree.

But in a sieve I'll thither sail,
And, like a rat without a tail,

DYCE (ed. 2). Long ago a friend of mine, who was never at a loss for an explanation, queried, 'Can rump-fed mean "nut-fed"? The sailor's wife was eating chestnuts. In Kilian's *Dict.* is "*Rompe.* Nux myristica vilior, cassa, inanis."'

CLARENDON. Fed on the best joints, pampered.

6. **ronyon**] GREY. That is, a scabby or mangy woman. French *rogneux*, *royne*, scurf. Thus Chaucer, in The Romaunt of the Rose, '—— her necke Withouten bleine, or scabbe, or *roine*.' Also in Merry Wives, IV, ii, 195, and as an adjective in As You Like It, II, ii, 8.

7. **Aleppo**] COLLIER (ed. 2). In Hakluyt's 'Voyages,' 1589 and 1599, are printed several letters and journals of a voyage to Aleppo in the ship Tiger of London, in 1583. For this note we are indebted to Sir W. C. Trevelyan, Bart.

CLARENDON. An account is given in Hakluyt's Voyages, vol. ii, pp. 247, 251, of a voyage by Ralph Fitch and others in a ship called the Tiger, to Tripolis, whence they went by caravan to Aleppo, in the year 1583. In the Calendar of Domestic State Papers (1547–1580), vol. xxxiii, 53, under date April 13, 1564, mention is made of the ship Tiger, apparently a Spanish vessel. Sir Kenelm Digby, in his journal, 1628, mentions a ship called 'the Tyger of London, going for Scanderone,' p. 45 (Camden Society). Sh. has elsewhere given this name to a ship: Twelfth Night, V, i, 65.

8. **sieve**] STEEVENS. Scott, in his *Discovery of Witchcraft*, 1584, says it was believed that witches 'could sail in an egg shell, a cockle or muscle shell, through and under the tempestuous seas.' Again, Sir W. Davenant says, in his Albovine, 1629: 'He sits like a witch sailing in a sieve.' Again, in 'Newes from Scotland: Declaring the damnable Life of Doctor Fian, a notable Sorcerer, who was burned at Edenbrough in Januarie last, 1591; which Doctor was Register to the Devill, that sundrie Times,' &c.....'Discovering how they pretended to bewitch and drowne his Majestie in the Sea, comming from Denmarke,' &c. we read [the following extract is from STAUNTON, who gives it at greater length than STEEVENS. ED.]: 'Item—Agnis Tompson was brought again before the kings majesty and his council, and being examined of the meetings and detestable dealings of those witches, she confessed that upon the night of All-hallawn-even last she was accompanied as well with the persons aforesaid, as also with a great many other witches, to the number of two hundred, and that they altogether went by sea, each one in a riddle or sieve, and went in the same very substantially with flaggons of wine, making merry and drinking by the way in the same riddles or sieves to the kirk of North Berwick in Lothian, and that after they had landed they took hands on the land and danced this reel or short dance, singing all with one voice,—

> Commer goe ye before, commer goe ye,
> Gif you will not goe before, commer let me!'

CLARENDON. In Greek ἐπὶ ῥίπους πλεῖν, 'to go to sea in a sieve,' was a proverbial expression for an enterprise of extreme hazard or impossible of achievement.

9. **tail**] STEEVENS. It should be remembered (as it was the belief of the times) that though a witch could assume the form of any animal she pleased, the tail would still be wanting. The reason given by some old writers for such a deficiency is, that though the hands and feet, by an easy change, might be converted into the four paws

I'll do, I'll do, and I'll do. 10
Sec. Witch. I'll give thee a wind.
First Witch. Thou art kind.
Third Witch. And I another.
First Witch. I myself have all the other;
And the very ports they blow, 15

12. *Thou art*] Pope. *Th'art* Ff. Knt, Sing. ii, White, Del. *Thou'rt* Cap. Glo. Cam. Cla.
15. *ports*] *points* Pope, +, Cap.

---

of a beast, there was still no part about a woman which corresponded with the length of tail common to almost all our four-footed creatures.

CAPELL (*Notes*, vol. ii, p. 4). *Tails* are the rudders of water-animals, as the 'rat' is occasionally, so that it is intimated in effect that she would find her port without rudder as well as sail in a sieve.

10. **I'll do**] CLARENDON. She threatens, in the shape of a rat, to gnaw through the hull of the Tiger and make her spring a leak.

11. **wind**] STEEVENS. This free gift of a wind is to be considered as an act of sisterly friendship, for witches were supposed to sell them. In Summer's Last Will and Testament, 1600:

> '—— in Ireland and in Denmark both,
> Witches for gold will sell a man a wind,
> Which, in the corner of a napkin wrap'd,
> Shall blow him safe unto what coast he will.'

Drayton, in his Moon-Calf, says the same [line 865.—CLARENDON].

HUNTER cites from Harrington's *Notes on the* xxxviii*th Book of Orlando Furioso*, that the 'Sorcerers near the North Sea use to sell the wind to sailors in glasses;' and from *The Russe Commonwealth*, by Giles Fletcher, 1591, to the effect that the Laplanders give winds, 'good to their friends and contrary to other whom they mean to hurt, by tying of certain knots upon a rope (somewhat like to the tale of Eolus his wind-bag);' and also from Heywood's *Hierarchy of the Blessed Angels*, 1635, to the same purpose.

SINGER (ed. 2). The following note in Braithwaite's 'Two Lancashire Lovers' shows the universality of the notion: 'The incomparable Barclay, in his *Mirror of Minde*, cap. 8, discovering Norway to be a rude nation, and with most men who have conversed or commerced with them, held infamous for Witchcraft. They, by report, saith he, "can *sell Windes*, which those that saile from thence doe buy, equalling by a true prodigy the fabulous story of Ulisses and Æolus. And these *Penell Pugges* [i. e. *witches of the Penell Hills*] have affirmed the like upon their own confession."'

15. **very**] JOHNSON. Probably, *various*, which might be easily mistaken for 'very,' being either negligently read, hastily pronounced, or imperfectly heard.

STEEVENS. The *very* ports are the exact ports. Anciently to *blow* sometimes means to *blow upon*. So in Love's Lab. Lost, IV, iii, 109. We say it blows East or West, without a preposition.

15. **ports**] CLARENDON. 'Orts' for 'ports' seems probable. 'Ort,' the same word as the German, is found as 'art' in the North of England and 'airt' in Scotland.

ELWIN. That is, all the points they *blow from*.

ANONYMOUS. We prefer *points*. To *blow a port* is a strange phrase. 'I not only,'

All the quarters that they know
I' the shipman's card.
I will drain him dry as hay:

15, 16. *blow...know*] *know...blow* Allen, MS.

16. *know*] Cap. *know*, F_1, Rowe, +. *know*. $F_2F_3F_4$.

17. *card.*] *card*— Pope, Han. i. *card to show*. Coll. ii (MS).

18. *I will*] Pope. *Ile* F_1. *I'le* F_2 F_3. *I'll* F_4, Cap. Knt, Coll. i, Hal. Sing. ii, White, Ktly, Del.

---

says the witch, 'have all the other *chief* winds, but I also possess an influence over all the different directions in which they *blow*, according to the points described by seamen on their *card*.' Besides, her having the *ports* would answer no purpose, for the *bark could not be lost;* she could not prevent its arriving ultimately at its destination; it was only in her power to make it the sport of the winds: *tempest-tost.*

card] STEEVENS. This is the paper on which the winds are marked under the pilot's needle; or perhaps the *sea-chart*, so called in Sh.'s days.

NARES. Hence, *to speak by the card* meant to speak with great exactness, true to a point. See Hamlet, V, i, 149.

HUNTER. This is what we now call a chart. Thus in Hakluyt's *Virginia Richly Valued*, 1609, 'John Danesco said that he had seen the *sea-card*, and that from the place where they were the coast ran east and west unto,' &c. p. 164. In Sir Henry Mainwaring's *Seaman's Dictionary*, 1670, 'a *card*, or *sea-card*,' is said to be 'a geographical description of coasts, with the true distances, heights, and courses, or winds, laid down on it: not describing any inland, which belongs to maps.' p. 20.

COLLIER (*Notes*, &c.). From line 13 to 17 all is rhyme, but line 17 has no corresponding line and is evidently short of the necessary syllables. These are furnished by the (MS.), and we can scarcely doubt give the words by some carelessness omitted.

SINGER (*Sh.'s Text Vindicated*). Evidently no rhyme was intended, for the word *know* already rhymes with to 'blow' in the preceding line.

DYCE (ed. 1). In four other places in this scene we have lines without any rhyme: ll. 10, 26, 34, and 37.

WHITE. That is, his *chart*, which rightfully should be pronounced *cart*, the *ch* as in *charta*.

DYCE (ed. 2). 'A Sea-card, *charta marina*.'—Coles's *Lat. and Eng. Dict.* I find in Sylvester's *Du Bartas*, 'Sure, if my *Card and Compasse* doe not fail, W'are neer the Port.'—*The Triumph of Faith*, p. 256, ed. 1641, where the original has 'mon Quadrant et ma Carte marine.'

HALLIWELL. The compass, or here, perhaps, the paper on which the points of the wind are marked. The term occurs in the same sense in the Loyal Subject, ed. Dyce, p. 56.

> 'The card of goodness in your minds, that shews ye
> When ye sail false; the needle touch'd with honour,
> That through the blackest storms still points at happiness;' &c.

CLARENDON. In Spenser, Fairy Queen, ii, 7, 6: 'Upon his card and compass firmes his eye.' And Pope, Essay on Man, ii, 108: 'On life's vast ocean diversely we sail, Reason the card, but passion is the gale.'

18. **hay**] HUNTER. This, it was believed, it was in the power of witches to do, as may be seen in any of the narratives of the cases of witchcraft.

Sleep shall neither night nor day
Hang upon his pent-house lid;
He shall live a man forbid:
Weary se'nnights nine times nine
Shall he dwindle, peak, and pine:

22. *se'nnights*] *Seu'nights* Ff. *seven-nights* Steev. (1773, 1778, 1785), Rann, Dyce.

20. **pent-house**] MALONE. In Decker's Gull's Horne-book [p. 79 of the Reprint, 1812.—CLARENDON]: 'The two eyes are the glasse windowes, at which light disperses itself into every roome, having goodlie pent-houses of haire to overshaddow them.' So in David and Goliah, by Drayton, l. 373: 'His brows, like two steep penthouses, hung down Over his eyelids.'

HALLIWELL. 'Without money how is a man unman'd? How mellancholly doth he sit with his hat *like a pent-house over the shop of his eyes.*'—*Poor Robin's Hue and Cry after Money*, 1689.

CLARENDON. In the present passage the eyelid is so called without any reference to the eyebrow, simply because it slopes like the roof of a pent-house or lean-to. 'Pent-house' is a corruption of the French *appentis*, an appendage to a house, an out-house. So we have 'cray-fish' from *écrevisse*, and 'causeway' from *chaussée*. It is used in the sense of the Latin *testudo* in Fairfax's *Tasso*, Bk. xi, st. 33: 'And o'er their heads an iron penthouse vast They built by joining many a shield and targe.'

21. **forbid**] THEOBALD. As under a *curse*, an *interdiction*. So IV, iii, 107.

JOHNSON. To *bid* is originally to *pray*. As to *forbid*, therefore, implies to *prohibit*, in opposition to the word *bid* in its present sense, it signifies, by the same kind of opposition, to *curse*, when it is derived from the same word in its primitive meaning.

STEEVENS. A *forbodin* fellow, Scottice, signifies an unhappy one.

SINGER. That is, forspoken, unhappy, charmed, or bewitched. Theobald's and Johnson's explanation is erroneous.

DYCE (*Gloss.*). Under a curse, forspoken, bewitched.

23. **dwindle**] STEEVENS. This mischief was supposed to be done by means of a waxen figure, representing the person to be consumed by slow degrees. In Webster's *Duchess of Malfy*, IV, i [p. 262, DYCE'S ed. 1830]:

> '—— it *wastes* me more
> Than wer't my picture, fashion'd out of wax,
> Stuck with a magical needle, and then buried
> In some foul dung-hill.'

[See Appendix, pp. 356, 357. ED.]

STAUNTON. In Scot's *Discoverie of Witchcraft* there is '*A charme teaching how to hurt whom you list with images of wax*, &c. Make an image in his name, whom you would hurt or kill, of new virgine wax; under the right arme-poke whereof place a swallow's heart, and the liver under the left; then hang about the neck thereof a new thred in a new needle pricked into the member which you would have hurt, with the rehearsall of certain words,' &c.

23. **pine**] WHITE. Pining away, the disease now known as *marasmus*, was one of the evils most commonly attributed to witchcraft; because by the inferior pathological knowledge of the days when witches were believed in, it could be attributed to no physiological cause.

Though his bark cannot be lost,
Yet it shall be tempest-tost.
Look what I have.
Sec. Witch. Show me, show me.
First Witch. Here I have a pilot's thumb,
Wreck'd as homeward he did come. [*Drum within.*
Third Witch. A drum, a drum!
Macbeth doth come.
All. The weird sisters, hand in hand,

29. *Wreck'd*] Theob. ii. *Wrackt* Ff. *Wrack'd* Knt, Sing. ii, White. 32. *weird*] *weïrd* Theob. *weyward* Ff, Rowe, +. *weyard* Ktly.

CLARENDON. See Rich. III: III, iv, 70. We have 'peak' in Ham. II, ii, 594.

25. **tempest-tost**] STEEVENS. In *Newes from Scotland*, already quoted: 'Againe it is confessed, that the said christened cat was the cause of the *Kinges Majesties shippe, at his coming forthe of Denmarke, had a contrarie winde to the rest of the shippes* then beeing in his companie, which thing was most straunge and true, as the Kinges Majestie acknowledgeth, for when the rest of the shippes had a faire and good winde, then was the winde contrarie and altogether against his Majestie.'

32. **The...hand**] SEYMOUR. It has been suggested by Mr. Strutt that the play should properly begin here; and, indeed, all that has preceded might well be omitted. Rosse and Angus express everything material that is contained in the third scene; and as Macbeth is the great object of the witches, all that we hear of the sailor and his wife is rather ludicrous and impertinent than solemn and material. I strongly suspect it is spurious.

LOFFT. The play would certainly begin much more dramatically at this line, or preferably, I think, a line higher. 'Macbeth doth come!' uttered with solemn horror by one of the prophetic sisters, would immediately fix and appropriate the incantation, and give it an awful dignity by determining its reference to the great object of the play.

32. **weird**] THEOBALD. This word [wayward], in general, signifies *perverse, froward, moody*, &c., and is everywhere so used by Sh., as in *Two Gent. of Ver., Love's Lab. Lost*, and *Macbeth*. It is improbable the *Witches* would adopt this epithet to themselves in any of these senses. When I had the first suspicion of our author's being corrupt in this place, it brought to mind this passage in CHAUCER'S *Troilus* and *Cresseide*, iii, 618: 'But, O Fortune, executrix of *wierdes*,' which word the Glossaries expound to us by *Fates* or Destinies. My suspicion was soon confirmed by happening to dip into Heylin's *Cosmography*, where he makes a short recital of the story of *Macbeth* and *Banquo*: 'These two travelling together through a Forest were met by three Fairies, Witches, *Wierds*, the Scots call them,' &c. I presently recollected that this story must be recorded at more length by Holingshead, with whom I thought it was very probable that our author had traded for the materials of his tragedy, and therefore confirmation was to be fetch'd from this fountain. Accordingly, looking into his History of Scotland, I found the writer very prolix and express, from Hector Boethius, in this remarkable story; and in p. 170, speaking of these Witches, he uses this expression: 'But afterwards the common opinion was, that these women were either the *weïrd* Sisters, that is, as ye would say, the

Posters of the sea and land,
Thus do go about, about:
Thrice to thine, and thrice to mine,
And thrice again, to make up nine.

35. *Thrice*] *Thice* F_2.

Goddesses of *Destiny*,' &c. Again: 'The words of the three *weird* sisters also (of whom ye have heard) greatly encouraged him thereunto.' I believe by this time it is plain, beyond a doubt, that the word *Wayward* has obtain'd in Macbeth, where the witches are spoken of from the ignorance of the Copyists, and that in every passage where there is any relation to these *Witches* or *Wizards* my emendation must be embraced, and we must read *weird*.

STEEVENS. From the Saxon *wyrd, fatum*. Gawin Douglas translates 'Prohibent nam cetera *parcæ* Scire' (Æn. iii, 379) by 'The *weird sisteris* defendis that suld be wit.'—p. 80.

MALONE. 'Be aventure Makbeth and Banquho were passand to Fores, quhair kyng Duncane hapnit to be for ye tyme, and met be yè gait thre women clothit in elrage and uncouth weid. They wer jugit be the pepill to be *weird sisters*.'—Bellenden's trans. of Hector Boethius.

NARES. In 'The Birth of Saint George' it means a *witch* or *enchantress*: 'To the *weird lady* of the woods.'—Percy's Rel. iii, p. 221.

KNIGHT. We cannot agree with TIECK that the word is *wayward*—wilful. The word is written *weyward* in the original to mark that it consists of two syllables.

DYCE (*Remarks*, &c.). In *Ortus Vocabulorum*, 1514, we find: 'Cloto...anglice, one of the *thre wyrde systers*.'

HUNTER ('*New Illus.*' ii, 162). There is no just pretence for supplanting 'wayward' and substituting 'weird.' 'Weird' may be the more proper—the more scientific term; it may come nearer the etymological root, it may be the derivative of some ancient root of *word*, as *fatum* of *for*, and 'wayward' may suggest an erroneous origin and a wrong meaning, since we have the word 'wayward' in a well-known sense; but notwithstanding this, an editor ought not to think himself at liberty to print 'weird,' the author having written wayward, to the manifest injury of the verse, though the facts just named would form a very proper subject for a note, in which we were to be informed who and what the wayward sisters were, and why they were so designated. Sh. is by no means peculiar in writing 'wayward.' Heywood, in his *The Late Witches of Lancashire*, has, 'You look like one of the Scottish wayward sisters.'

WHITE. This word should be pronounced *wayrd* (*ei* as in 'obeisance,' 'freight,' 'weight,' 'either,' 'neither') and not *weerd*, as it usually is.

CLARENDON. '*Weird*' is given in Jamieson's Scottish Dictionary as a verb, to determine or assign as one's fate, also to predict. He gives also 'weirdly,' *i. e.* happy, and 'weirdless,' *i. e.* unhappy.

34. **Thus...nine**] CLARENDON. They here take hold of hands and dance round in a ring nine times, three rounds for each witch. Multiples of three and nine were specially affected by witches ancient and modern. See Ovid, Metam. xiv, 58: 'Ter novies carmen magico demurmurat ore,' and vii, 189–191: 'Ter se convertit; ter sumptis flumine crinem Irroravit aquis; ternis ululatibus ora Solvit.'

36. KNIGHT. There really appears no foundation for Steevens's supposition that this scene was *uniformly* metrical. It is a mixture of blank-verse with the

Peace! the charm's wound up.

Enter MACBETH *and* BANQUO.

Macb. So foul and fair a day I have not seen.

Ban. How far is't call'd to Forres? What are these
So wither'd, and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are on't?—Live you? or are you aught
That man may question? You seem to understand me,
By each at once her choppy finger laying
Upon her skinny lips: you should be women,
And yet your beards forbid me to interpret

37. Banquo.] Banquo, with Soldiers and other Attendants. Rowe, +. Banquo, journeying; Soldiers, and Others, at a Distance. Cap.

38. SCENE IV. Pope, +.

39. *Forres*] H. Rowe. *Foris* Pope, +. *Soris* Ff, Rowe. *Fores* Coll. (MS).

41. *the inhabitants o' the*] *inhabitants of* Pope, Han.

44. *choppy*] *chappy* Coll. Dyce, Glo. White.

seven-syllable rhyme, producing from its variety a wild and solemn effect which no regularity could have achieved. '*Where...swine*' [lines 1 and 2] is a line of blank verse; line 3 is a dramatic hemistich. We have then four lines of blank verse before the lyrical movement, 'But in a sieve,' &c. '*I'll...another*' [11–13] is a ten-syllable line rhyming with the following octo-syllabic line. So, in the same manner, *I' the...hay:* is a ten-syllable line, rhyming with the following one of seven syllables.

38. **foul and fair**] ELWIN. *Foul* with regard to the *weather*, and *fair* with reference to his *victory*.

DELIUS. Macbeth enters engaged in talking with Banquo about the varying fortune of the day of battle which they had just experienced. 'Day' as equivalent to 'day of battle' was frequently used.

CLARENDON. A day changing so suddenly from fine to stormy, the storm being the work of witchcraft.

39. **Forres**] CLARENDON. Forres is near the Moray Frith, about halfway between Elgin and Nairn.

40. **wither'd**] DAVIES (ii, 75). When James I. asked Sir John Harrington, 'Why the devil did work more with ancient women than others?' Sir John replied: 'We were taught hereof in Scripture, where, it is told, *that the devil walketh in dry places.*'

43. **question**] JOHNSON. Are ye any beings with which man is permitted to hold converse, or of whom it is lawful to *ask questions?*

HUNTER. To me it appears to mean, Are you beings capable of hearing questions put to you, and of returning answers? And with this meaning what Banquo next says is more congruous.

45. **should**] See I, ii, 46.

46. **beards**] STAUNTON. Witches, according to the popular belief, were always bearded. So in 'The Honest Man's Fortune,' II, i: '—— and the women that Come to us, for disguises *must wear beards;* And that's to say, *a token of a witch.*'

That you are so.

Macb. Speak, if you can: what are you?

First Witch. All hail, Macbeth! hail to thee, thane of Glamis!

Sec. Witch. All hail, Macbeth! hail to thee, thane of Cawdor!

Third Witch. All hail, Macbeth, that shalt be king hereafter!

Ban. Good sir, why do you start, and seem to fear
Things that do sound so fair?—I' the name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace and great prediction
Of noble having, and of royal hope,
That he seems rapt withal: to me you speak not:

50. *that shalt*] *thou shalt* H. Rowe, Glo. 52. [To the Witches. Rowe, +. 57. *rapt*] Pope. *wrapt* Ff.

48. **Glamis**] SEYMOUR. This is, in Scotland, always pronounced as a monosyllable, with the open sound of the first vowel, as in *alms*. The four lines [I, v, 13, I, v, 52, II, ii, 42, and III, i, 1] appear to exhibit the word as a dissyllable, a mistake somewhat similar to that by which, in Ireland, James and Charles are so extended—Jamès and Charlès.

STEEVENS. The thaneship of Glamis was the ancient inheritance of Macbeth's family. The castle where they lived is still standing. See a particular description of it in Gray's letter to Dr. Wharton, dated from *Glames Castle*.

53. **fantastical**] JOHNSON. That is, creatures of *fantasy* or imagination.

[See Holinshed. Appendix, p. 363. ED.]

53. **ye**] ABBOTT, § 236. In the original form of the language *ye* is nominative, *you* accusative. This distinction, however, though observed in our version of the Bible, was disregarded by Elizabethan authors, and *ye* seems to be generally used in questions, entreaties, and rhetorical appeals. Ben Jonson says: 'The second person plural is for reverence sake to some singular thing.' See lines 54, 55, 57, 58.

55. **present grace**] HUNTER. There is here a skilful reference to the thrice repeated 'Hail' of the witches. 'Thane of Glamis' he was; that is the 'present grace;' but 'Thane of Cawdor' was only predicted; this is the 'noble having;' the prospect of royalty is only 'hope,' 'of royal hope.'

56. **having**] STEEVENS. That is, *estate, possession, fortune*. See Twelfth N. III, iv, 379. Merry Wives, III, ii, 73.

CLARENDON. In IV, iii, 81, where we read 'my more-having,' so hyphened in the folio, 'having' is not a substantive.

UPTON (p. 300) gives this as an instance of Sh.'s knowledge of Greek, in that it is equivalent to ἕχεια, *habentia*. FARMER (p. 19, ed. 2) contradicts, and shows that it was common language of Sh.'s time. ED.

57. **rapt**] STEEVENS. That is, *rapturously affected, extra se raptus*.

CLARENDON. F_1 is by no means consistent in the spelling of this word. In Timon, I, i, 19, it has 'rapt.' Of course from its etymology, *rapere, raptus*, it should be spelt 'rapt,' but the wrong spelling was used even by Locke (as quoted by Johnson).

If you can look into the seeds of time,
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favours nor your hate.
First Witch. Hail!
Sec. Witch. Hail!
Third Witch. Hail!
First Witch. Lesser than Macbeth, and greater.
Sec. Witch. Not so happy, yet much happier.
Third Witch. Thou shalt get kings, though thou be none:
So all hail, Macbeth and Banquo!
First Witch. Banquo and Macbeth, all hail!
Macb. Stay, you imperfect speakers, tell me more:
By Sinel's death I know I am thane of Glamis;
But how of Cawdor? the thane of Cawdor lives,
A prosperous gentleman; and to be king
Stands not within the prospect of belief,
No more than to be Cawdor. Say from whence

59. *not*] *rot* Porson conj. MS.*
65, 75. *than*] *then* $F_1F_2F_3$.
68. *So*] om. Pope, Han.
69. First Witch.] 1. Ff. 1, 2. Cap.
71. *I am*] *I'm* Pope, +, Dyce ii, Huds.

---

67. **Thou...none**] FRENCH (p. 291). Banquo and Fleance, though named by Holinshed, followed by Sh., are now considered by the best authors to be altogether fictitious personages. Chalmers says, 'History knows nothing of Banquo, the thane of Lochaber, nor of Fleance his son.' Sir Walter Scott observes that 'early authorities show us no such persons as Banquo and his son Fleance; nor have we reason to think that the latter ever fled further from Macbeth than across the flat scene according to the stage direction. Neither were Banquo and his son ancestors of the house of Stuart.' Yet modern 'Peerages' and 'Genealogical Charts' still retain the names of Banquo and Fleance in the pedigree of the Royal Houses of Scotland and England. [The genealogy of the Stuarts follows. ED.]

68, 69. **So...hail!**] LETTSOM (ap. DYCE ii). These two verses should be pronounced by 1, 2, 3, in chorus.

71. **Sinel**] POPE. The father of Macbeth.

RITSON. His true name was Finleg, corrupted, perhaps typographically, to *Synele* in Hector Boethius, from whom it came to Holinshed.

BOSWELL. Dr. Beattie conjectured that the real name of the family was *Sinane*, and that *Dunsinane*, or *the hill of Sinane*, from thence derived its appellation.

CLARENDON. In Fordun's Scotichronicon, Bk. iv, ch. 44, Macbeth is called 'Machabeus filius Finele.'

HERRIG says 'By Sinel's death' is not an adjuration [!]

74. **belief**] CLARENDON. 'The eye of honour,' Mer. of Ven. I, i, 137, is a somewhat similar phrase. Compare also 'scope of nature,' King John, III, iv, 154.

You owe this strange intelligence? or why
Upon this blasted heath you stop our way
With such prophetic greeting? Speak, I charge you.
[*Witches vanish.*

Ban. The earth hath bubbles as the water has,
And these are of them: whither are they vanish'd? 80

Macb. Into the air, and what seem'd corporal melted
As breath into the wind. Would they had stay'd!

Ban. Were such things here as we do speak about?
Or have we eaten on the insane root

78. Pope. Two lines, Ff.
81, 82. Cap. Three lines, ending *corporall,...winde...stay'd*, in Ff, Rowe, +.
84. *on*] *of* F_4, Rowe, +, Steev. Rann, Var. Sing. i. *o'* Cap.

---

80. **of them**] CLARENDON. For an instance of the preposition 'of' thus used partitively see Bacon's Essays, 'Of Atheism,' p. 65, ed. Wright: 'You shall have of them, that will suffer for Atheisme, and not recant.'

81. **corporal**] CLARENDON. Sh. always uses the form 'corporal' as in I, vii, 80. Milton has both forms, as in Par. Lost, iv, 585: 'To exclude Spiritual substance with corporeal bar.' And in Samson Agonistes, 616: 'Though void of corporal sense.' In Par. Lost, v, 413, the original edition, 1667, has 'corporeal' where clearly we should read 'corporal:' 'And corporeal to incorporeal turn.' Sh. has 'incorporal' once, viz.: in Ham. III, iv, 118. He never uses 'incorporeal.'

81. **melted**] ELWIN. The emphasis should be laid upon 'seem'd,' and the division of ideas is at 'corporal,' and there the rest should be made by the speaker, for the mind dwells first on the *seeming materiality*, and then turns to the antithesis of *invisibility*. 'Melted' consequently belongs to the second line, which is uttered in accents of wonder, and with a rapidity illustrative of the act it describes.

84. **on**] ABBOTT, § 138. It would be hard to explain why we still say, 'I live *on* bread,' but not 'have we eaten *on* the insane root;' as hard as to explain why we talk of a 'high' price or rate, while Beaumont and Fletcher speak of a 'deeper rate.' § 181. Compare 1 Hen. IV: V, ii, 71; Ham. I, i, 88; Cor. IV, v, 203. Note the indifferent use of *on* and 'of' in Ham. IV, v, 200.

CLARENDON. See V, i, 59, and also Jul. Cæs. I, ii, 71, and Mid. N. D. II, i, 266.

84. **insane root**] STEEVENS. Sh. alludes to the qualities anciently ascribed to Hemlock. In Greene's Never too Late, 1616: 'you have eaten of the roots of hemlock, that makes men's eyes conceit unseen objects.' In Jonson's Sejanus: '—— they lay that hold upon thy senses, As thou hadst snuft up hemlock.'

MALONE. In Plutarch's Life of Antony (North's translation, which Sh. must have diligently read) the Roman soldiers are said to have been enforced, through want of provisions, in the Parthian war, to 'taste of rootes that were never eaten before; among the which there was *one* that killed them, and *made them out of their wits*, for he that had once eaten of it, his *memorye was gone from him, and he knew no manner of thing*, but only busied himself in digging and hurling of stones from one place to another,' &c.

DOUCE. '*Henbane*...is called *Insana*, mad, for the use thereof is perillous, for if

That takes the reason prisoner? 85

Macb. Your children shall be kings.

Ban. You shall be king.

Macb. And thane of Cawdor too: went it not so?

Ban. To the selfsame tune and words. Who's here?

Enter ROSS *and* ANGUS.

Ross. The king hath happily received, Macbeth,
The news of thy success: and when he reads 90
Thy personal venture in the rebels' fight,
His wonders and his praises do contend
Which should be thine or his: silenced with that,

88. *Who's*] *but who is* Han.
89. SCENE V. Pope, Han. Warb. Johns.
91. *venture*] *'venture* Warb. Johns. *rebels'*] Theob. ii. *rebels* Ff. *rebel's* Johns. Sing. ii, Del. Sta. Ktly.
92. 93. *contend Which...that,*] *contend.—Silenc'd with that which should be thine, not his,* Becket.
93. *should*] *would* Pope.

---

it be eate or dronke, it breedeth madnesse, or slow lyknesse of sleepe. Therefore this hearb is called commonly *Mirilidium*, for it taketh away wit and *reason*.'—Batman *Uppon Bartholome de propriet. rerum*, xviii, ch. 87.

CLARENDON. Hector Boece calls [the 'Mekilwort berie;' see Appendix, p. 362. ED.] *Solatrum amentiale*, that is, deadly nightshade, of which Gerarde, in his Herball, writes: 'This kinde of Nightshade causeth sleepe, troubleth the minde, bringeth madnes, if a fewe of the berries be inwardly taken.' Perhaps this is the 'insane root.'

BEISLEY (*Sh.'s Garden*, p. 85). It is difficult to decide what plant Sh. meant. John Bauhin, in his 'Historia Plantarum,' says: 'Hyoscyamus was called *herba insana*.' In some of our recent botanical journals it is stated that the *Atropa belladonna* (deadly nightshade, or dwale) is the plant alluded to.

89. **Enter Ross**] FRENCH (p. 293). This title really belonged to Macbeth, who, long before the action of the play begins, was Thane, or more properly, Maormor of Ross by the death of his father, Finley. In line 71 of this scene 'Sinel' (from Holinshed) is put for Finley, and 'Glamis' for Ross. This title should not be confounded with one similar in sound, which is spelt Rosse, and is an Irish dignity.

91. **rebels'**] DELIUS. 'Personal venture' evidently refers to Macbeth's duel with Macdonwald, and therefore *rebel's* is better than *rebels'* of other edd.

93. **his:**] STEEVENS. That is, private admiration of your deeds, and a desire to do them public justice by commendation, contend in his mind for pre-eminence.

ELWIN. His *wonders* and his *praises* maintain a contention whether *he* should be more actuated *by*, or *you* more the object *of*, his *wonders* or his *commendations*. That is, which of the two it most befits *him to give*, or *you to excite*. The two words are used in the plural to indicate more strongly the repeated excitation of the separate sensations of *astonishment* and *approbation*.

HALLIWELL. That is, the king's wonder and commendation of your deeds are so nearly balanced, they contend whether the latter should be prominently thine, or the wonder remain with him to the exclusion of any other thought.

In viewing o'er the rest o' the selfsame day,
He finds thee in the stout Norweyan ranks,
Nothing afeard of what thyself didst make,
Strange images of death. As thick as hail

96. *afeard*] *afraid* F_4, Rowe, +.
97. *death. As*] Pope. *Death; as* Rowe. *death, as* Ff, Knt i.
97, 98. *thick...with post*] *quick as tale, Post follow'd post* H. Rowe.
97. *hail Came*] Rowe. *tale Can* Ff, Knt i. *tale, Came* Johns. conj. Steev. Mal. Var. Sing. Coll. White, Sta. Ktly, Huds. *bale Came* Becket. *hail Ran* Del. conj.

BAILEY. I suggest *thy praises* for 'his praises,' and that in the next line 'silenced' be placed before 'thine.' That is, the king utters exclamations of his own wonder while he reads *thy* praises in the despatches, and these two utterances seem to contend which shall silence the other, or, in different language, which shall have the predominance. *Thy praises* is countenanced by line 99.

CLARENDON. There is a conflict in the king's mind between his astonishment at the achievement and his admiration of the achiever; he knows not how sufficiently to express his own wonder and to praise Macbeth, so that he is reduced to silence.

93. **that**] CAPELL. 'That' can refer to no other substantive but one implied in 'contend,' with contention; contention which became him most of these duties hindered his farther process in either, 'silenced' Duncan.

97. **hail**] JOHNSON. That is, posts arrived as fast as they could be counted.

STEEVENS. As *thick* anciently signified as *fast*. To *speak thick*, in Sh., does not mean to have a *cloudy, indistinct utterance*, but to *deliver words with rapidity*. So in Cymb. III, ii, 58, and in 2 Hen. IV: II, iii, 24.

MALONE. '—— breathe out damned orisons *As thicke as haile-stones* 'fore the Spring's approach.'—*First Part of the Troublesome Raigne of King John*, 1591.

H. ROWE. 'Tale' means 'Counters,' used formerly in summing up money. Sh. very justly compares his posts to the rapid manner that counters are shifted by the fingers. For this reading I am obliged to the mistress of a post-house, who happened to be present when my company acted this play.

SINGER. '*Thicke*,' says Baret, 'that cometh often and *thicke* together; creber, frequens, *frequent, souvent venant*.' And again, 'Crebritas literarum, the often sending, or *thicke* coming of letters. *Thicke* breathing, anhelitus creber.' To *tale* or tell is to *score* or *number*. Thus also in Forbes's State Papers, i, 475: 'Peraventure the often and *thick* sending, with words only, that this prince hath lately usyd,' &c.

KNIGHT. The passage is somewhat obscure, but the meaning is as evident under the old reading as the new.

COLLIER (ed. 1). The meaning is evident, when we take *tale* in the sense, not of a narrative, but of an enumeration, from the Sax. *telan*, to count. Rowe's alteration may be considered needless.

HUNTER. The defences of 'tale' appear to me weak, while 'hail' is the common stock-comparison of our popular language, which has subjects for comparison for everything, for that which comes in rapid succession, and is used by some of our best authors, as by Googe and Stowe, and among the poets by Harrington and Sylvester. It was probably 'Hail' with the article 'the' prefixed, originally written 't'hail.' The very next word is misprinted 'can' for 'came,' showing that the manuscript was blurred in this place.

ELWIN. The word '*tale*' being a noun, the phrase would consequently be Posts

Came post with post, and every one did bear
Thy praises in his kingdom's great defence,
And pour'd them down before him.
Ang. We are sent
To give thee, from our royal master, thanks;

98. *with*] *on* Pope, +, Cap.

---

arrived as fast as *account;* and nothing more is needed for the overthrow of Johnson's interpretation. To those who have noted Sh.'s habit of continuing the mode of expression suggested by his metaphors or similes, even to a considerable distance from those figures of speech, there is in line 100 a complete proof that Rowe's emendation is correct. The connection of thought is here obvious. The messengers arrived at their goal, discharged themselves of their news, as melting hail pours forth its waters.

HUDSON. Thus in Exodus, v, 18: 'the *tale* of bricks.' And in L'Allegro it is used for the numbering of sheep: 'And every shepherd *tells* his *tale*.' And we still say, to keep *tally* for to keep *count*.

DYCE (ed. 1). Was such an expression as '*thick as* tale' ever employed by any writer whatsoever? I more than doubt it. Now, '*thick as hail*' is of the commonest occurrence:—'Out of the towne came quarries *thick as haile*.'—Drayton's *Battaile of Agincourt*, p. 20, ed. 1627. [But *a shower of arrows* and *a rapid succession of messengers* are very distinct things. SINGER (ed. 2).] 'The English archers shoot as *thick as haile*.'—Harrington's *Orlando Furioso*, b. xvi, st. 51. 'Rayning down bullets from a stormy cloud, *As thick as hail*, upon their armies proud.'—Sylvester's *Du Bartas,—Fourth Day of the First Week*, p. 38, ed. 1641. 'More *thick* they fall *then haile*.'—*A Herrings Tayle*, 1598. 'Darts *thick as haile* their backs behinde did smite.'—Niccols's *King Arthur,—A Winter Night's Vision*, 1610, p. 583.

COLLIER (ed. 2). The (MS.) presents us with no emendation of '*tale;*' nevertheless, *hail* may be the right word, though the simile is very trite.

WHITE. To say that men arrived as thick as tale, *i. e.* as fast as they could be told, is an admissible hyperbole; to say that *men* arrived as thick as *hail*, *i. e.* as close together as hailstones in a storm, is equally absurd and extravagant. The expression 'as thick as hail' is never applied, either in common talk or in literature, I believe, except to inanimate objects which fall or fly, or have fallen or flown, with unsuccessive multitudinous rapidity.

STAUNTON. Rowe's change was unwarrantable, and has been adopted by many editors for no other reason, it would appear, than that the former simile was unusual and the latter commonplace.

HALLIWELL. *Tale* is an obvious blunder. The expression *thick as hail* is found in nearly every writer of the time.

DYCE (ed. 2). 'Χάλαζα...hail...words poured forth hastily and vehemently are termed χάλαζαι.'—Maltby's *Greek Gradus*, 1830. '*χαλαζεπής, hurling abuse as thick as hail.*'—Liddell and Scott's *Greek Lex.*

CLARENDON. No parallel instance can be given for 'as thick as tale.'

100. **sent**] HUNTER. It appears that we ought to read 'we are *not* sent.'

CLARENDON. The sense is quite clear as the text stands, for thanks are not payment, and Angus's speech thus suits much better with the one which follows.

Only to herald thee into his sight,
Not pay thee.
Ross. And for an earnest of a greater honour,
He bade me, from him, call thee thane of Cawdor:
In which addition, hail, most worthy thane!
For it is thine.
Ban. [*Aside.*] What, can the devil speak true?
Macb. The thane of Cawdor lives: why do you dress me
In borrow'd robes?
Ang. Who was the thane lives yet,
But under heavy judgement bears that life
Which he deserves to lose. Whether he was combined

102, 103. *Only...pay thee.*] One line, Sing. Knt, Del. Ktly.
102. *herald*] *harrold* F_1. *herrald* F_2F_3.
105. *bade*] Theob. ii. *bad* Ff, Rowe, +, Cap.
107. *What...true*] Aside by Cap. Sta. Dyce ii, Ktly, Huds.
108, 109. *why...robes?*] Cap. One line, Ff, Rowe, +.
109. *borrow'd*] Cap. *borrowed* F_1. *his borrowed* $F_2F_3F_4$. *his borrow'd* Pope, +.
111. *Whether*] *Whe'r* Mal. Sta.
111–114. *Whether...know not*] Mal. Five lines, ending *loose,...Norway...helpe, ...labour'd...not,* in Ff, Knt. Four lines, ending *was...rebel...both...not,* in Pope, +, Cap. Steev.

102, 103. **Only...thee**] MITFORD. The redundancy of '*Only*' has arisen from forcing the *two* readings into one line; one must be selected and the other put aside. 'Only to herald thee into his sight,' or 'To herald thee into his sight, not pay thee.' [The latter is the reading of Steevens, 1793, 1803, and 1813. ED.]

WALKER (iii, 251). *Qu.*,—'Only to herald thee *to's* (or *in's*) sight, not pay thee.'

ABBOTT, § 511. Such a short line as 103 is very doubtful. Read (though somewhat harshly) 'Only | to hér(a)ld | thee ín | to's síght | not páy thee.' 'Herald' is here a monosyllable; according to § 463 R frequently softens or destroys a following vowel (the vowel being nearly lost in the burr which follows the effort to pronounce the *r*). See IV, iii, 137.

104. **earnest**] CLARENDON. Cotgrave gives 'Arres. Earnest; money giuen for the conclusion, or striking vp of a bargaine.' The 'earnest penny' is still given in the North of England on the hiring of servants.

106. **addition**] CLARENDON. Cowel (Law Dict. s. v.) says it signifies 'a title given to a man besides his Christian and surname, showing his estate, degree, mystery, trade, place of dwelling, &c.' Compare Cor. I, ix, 66; Hen. V: V, ii, 467.

107. **devil**] ABBOTT, § 466. The *v* is dropped in '*evil*' and '*devil*' (Scotch 'de'il').

108. **dress**] See Appendix, 'Date of the play,' p. 385.

108. **The...lives:**] ELWIN. The original metre denotes the pause which the speaker would naturally make upon an assertion of surprise, as upon it he would necessarily dwell impressively, and it is by this that the rhythm is perfected. 'Why ...robes?' should be spoken in the rapid accents due to an expostulation of wonder.

111. **Whether**] WALKER (*Vers.* p. 103). EITHER, NEITHER, WHETHER, MO-

With those of Norway, or did line the rebel
With hidden help and vantage, or that with both
He labour'd in his country's wreck, I know not;
But treasons capital, confess'd and proved,
Have overthrown him.

Macb. [*Aside.*] Glamis, and thane of Cawdor!
The greatest is behind.—Thanks for your pains.—
Do you not hope your children shall be kings,
When those that gave the thane of Cawdor to me
Promised no less to them?

Ban. That, trusted home,
Might yet enkindle you unto the crown,
Besides the thane of Cawdor. But 'tis strange:

112. *those of*] om. Pope, +, Cap. Steev.
did] *else did* $F_2F_3F_4$.
113. *that*] om. Pope, Han.
114. *wreck*] Theob. ii. *wrack* Ff, Knt, Sing. ii, White.
116. [Aside] Rowe. om. Ff, Steev. Mal. Var. Sing. Knt, Coll. i.
117. [To Angus. Rowe, +. To Ross and... White, Glo. Dyce ii, Cla.
118. [To Banquo. Rowe, +, Cap. White, Glo. Dyce ii, Cla. Huds.
120. [Aside. Cap. ....to Macb. Dyce ii.
trusted] *thrusted* Mal. and Coll. (MS.) conj. Ktly.
121. *unto*] *into* F_4.

THER, BROTHER, and some other dissyllables in which the final *ther* is preceded by a vowel—perhaps, in some measure, all words in *ther*—are frequently used, either as monosyllables, or as so nearly such that in a metrical point of view they may be regarded as monosyllables. Some, as *whether*, were undoubtedly contracted (*whe'r*). This usage is more frequent in some words than in others; *e. g.* in *whether* than in *hither*, *whither*, &c.

ABBOTT, § 466. 'Whether he was,' in this instance, constitutes one foot, 'he was' being contracted in pronunciation (§ 461) to *h'was*.

CLARENDON. Even counting 'Whether' as a monosyllable, the line is redundant, as are so many where a new sentence begins in the middle.

112. **line**] CLARENDON. Compare 1 Hen. IV: II, iii, 87, and Hen. V: II, iv, 7.

118–120. HUNTER. The delivery of predictions of this kind was not peculiar to the wayward sisters of Scotland, nor was an attention to them wholly extinct in Sh.'s time. Aubrey relates that a prophet or bard in Carmarthenshire predicted of the first Vaughan who was made a peer, that he would live to be a lord, and that his son would be a lord after him. It was in an interview with Mr Vaughan, and he, like Macbeth, was desirous to know further, but the prophet could say no more.

120. **home**] DYCE (*Gloss.*). That is, to the utmost. Compare All's Well, V, iii, 4; Temp. V, i, 71; Meas. for Meas. IV, iii, 148, and Cym. IV, ii, 328.

ABBOTT, § 45. We still say 'to come *home*,' 'to strike *home*,' using the word adverbially with verbs of motion.

121. **enkindle**] COLERIDGE. I doubt whether this has not another sense than that of 'stimulating;' I mean of 'kind' and 'kin,' as when rabbits are said to 'kindle.'

And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray 's
In deepest consequence.—
Cousins, a word, I pray you.
Macb. [*Aside.*] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.—I thank you, gentlemen.—
[*Aside.*] This supernatural soliciting
Cannot be ill; cannot be good: if ill,
Why hath it given me earnest of success,
Commencing in a truth? I am thane of Cawdor:
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair

125. *betray's*] $F_1F_3F_4$, Rowe i, Dyce, Sta. White, Glo. Cam. Cla. Huds. *betrays* F_2. *betray us* Rowe ii, etc.

126, 127. *In...you*] One line, Cap. Steev. (1778, 1785) Mal. Ktly.

127. [To Rosse and Angus. Rowe, +. talks with Rosse and Angus apart. Cap. They retire. Ktly.

[Aside] Rowe. om. Ff, Mal. Steev. Var. Sing. Knt, Coll. i, Hal. Del. White.

129. [To Rosse and Angus. Johns.

130. [Aside] Cap. om. Mal. Steev. Var. Sing. Knt, Coll. i, Hal. Del. White, Ktly.

131. *Cannot...cannot*] *Can it:..can it* Anon.*

cannot] *can it* Jackson.

131, 132. *if ill....success,*] Rowe. One line, Ff.

133. *I am*] *I'm* Pope, +, Huds.

135. *unfix*] *upfix* Warb. *uplift* H. Rowe.

hair] Rowe. *heire* $F_1F_2F_3$. *heir* F_4.

---

128. **swelling**] STEEVENS. Compare the Prologue to Hen. V, line 4.

CLARENDON. Sh. borrows here, as he frequently does, the language of the stage. Compare II, iv, 5, 6.

129. **gentlemen**] WALKER ('*Vers.*' p. 189). This is very often a dissyllable.

130. **soliciting**] JOHNSON. That is, incitement.

134. **suggestion**] HUNTER. It must have been the necessity which the Poet felt of being rapid in the production of the events, when so much was to be crowded into five acts, that induced him to represent Macbeth as thus early seeing no other way for the fulfilment of the prophetic word than that he should embrue his hands in the blood of Duncan. The conception, the very thought of such a course, should have been reserved, at least, till after Duncan had settled the succession in his sons. *Suggestion* is a theological word, one of the three 'procurators or tempters' of Sin, Delight and Consent being the others. Thus, John Johnes, M. D., in his *Arte and Science of preserving bodie and soul in health, wisdom and Catholic religion*, 1579.

135. **unfix**] MASON. Compare V, v, 11–13.

H. ROWE. The hair may be *uplifted*, but no horrid image can *unfix* it.

CLARENDON. Stir my hair from its position, make it stand on end. See Temp. I, ii, 213; Ham. III, iv, 121; in 2 Hen. VI: III, ii, 318, it is a sign of madness.

And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings:
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function 140

137. *fears*] *feats* Warb. Theob. Han.
139. *whose*] *where* Coll. (MS).
murder...fantastical] *murther's yet but fantasy* Han.
140–142. *Shakes...not.*] Pope. Three lines, ending *man,...surmise,...not,* in Ff.

136. **seated**] STEEVENS. That is, fixed, firmly placed. So in Par. Lost, vi, 643: 'From their foundations, loosening to and fro, They pluck'd the *seated* hills.'

137. **fears**] H. ROWE. I read *acts* for 'fears,' conceiving that 'present fears' and 'horrible imaginings' are nearly the same thing.

CLARENDON. The presence of actual danger moves one less than the terrible forebodings of the imagination. For 'fear' in the sense of 'object of fear' see Mid. N. D. V, i, 21, and 2 Hen. IV: IV, v, 196.

139. **murder**] MAGINN (*Sh. Papers*, &c. p. 173). To a mind thus disposed, temptation is unnecessary. The thing was done. Duncan was marked out for murder before the letter was written to Lady Macbeth, and she only followed the thought of her husband.

139. **fantastical**] ABBOTT, § 467. *I* in the middle of a trisyllable, if unaccented, is frequently dropped, or so nearly dropped as to make it a favourite syllable in trisyllabic feet.

130–142. BUCKNILL (*Mad Folk of Sh.* p. 13). Let not this early and important testimony be overlooked which Macbeth gives to the extreme excitability of his imagination. This passage was scarcely intended to describe an actual hallucination, but rather that excessive predominance of the imaginative faculty which enables some men to call at will before the mind's eye the very appearance of the object of thought. It is a faculty bordering on a morbid state, and apt to pass the limit, when judgment swallowed in surmise yields her function and the imaginary becomes as real to the mind as the true, 'and nothing is but what is not.' This early indication of Macbeth's tendency to hallucination is most important in the psychological development of his character.

140. **single**] JOHNSON. This phrase seems to be used by Sh. for an *individual*, in opposition to a *commonwealth*, or *conjunct body*.

STEEVENS. It should be observed, however, that *double* and *single* anciently signified *strong* and *weak*, when applied to liquors, and to other objects. In this sense the former word may be employed by Iago in Oth. I, ii, 14: 'a voice potential As double as the duke's.' And the latter, by the Chief Justice, speaking to Falstaff, in 2 Hen. IV: I, ii, 207: 'Is not your wit single?' The single state of Macbeth may therefore mean his *weak* and *debile* state of mind.

SEYMOUR. Milton, Par. Lost, bk. xi.: 'Compassion quell'd His best of man.'

BOSWELL. So in Jonson's *Every Man Out of his Humour*: '——he might have altered the shape of his argument, and explicated them better in single scenes—That had been *single* indeed.'

SINGER. Macbeth means his *simple condition of human nature*. *Single soul*, for a simple or weak, guileless person, was the phraseology of the poet's time. *Simplicity* and *singleness* were synonymous.

Is smother'd in surmise, and nothing is 141
But what is not.

Ban. Look, how our partner's rapt.

Macb. [*Aside.*] If chance will have me king, why, chance may crown me,
Without my stir.

Ban. New honours come upon him,

142. *partner's*] *partners* F_2F_3. Del. White.
143. [Aside] Rowe. om. Ff. Mal. Steev. Var. Sing. Knt, Coll. Hal. Ktly, 143. Rowe. Two lines, Ff.

ELWIN. Macbeth calls his existence at this moment his *single* state of man, because of the *two* faculties, *thought* and *action*, by which the life of man expresses itself, *the primitive or essential quality alone* is recognised by him; *action*, or function, being, as he says, extinguished by the violent agitation of the other power.

STAUNTON. 'Single' here bears the sense of *weak;* my *feeble government* (or *body politic*) of man. Sh.'s affluence of thought and language is so unbounded that he rarely repeats himself, but there is a remarkable affinity both in idea and expression between the present passage and one in Jul. Cæs. II, i, 63–69:

> 'Between the acting of a dreadful thing
> And the first motion, all the interim is
> Like a phantasma, or a hideous dream:
> The Genius and the mortal instruments
> Are then in council; *and the state of man,*
> *Like to a little kingdom,* suffers then
> The nature of an insurrection.'

WHITE. That is, my inadequate, unsupported manhood.

CLARENDON. Man is compared to a kingdom or state, which may be described as 'single' when all faculties are at one, or act in unison, undisturbed by conflicting emotions. Or is single used in a depreciatory sense, as in I, vi, 16?

140. **function**] JOHNSON. All powers of action are oppressed and crushed by one overwhelming image in the mind, and nothing is present to me but that which is really future. Of things now about me I have no perception, being intent wholly on that which has yet no existence.

142. **not**] STEEVENS. Compare a sentiment somewhat like this in Mer. of Ven. III, ii, 184, and in Rich. II: II, ii, 23.

HUDSON. That is, *facts* are lost sight of. I *see* nothing but what is unreal, nothing but the spectres of my own fancy. So, likewise, in the preceding clause: the mind is crippled, disabled for its proper function or office by the apprehensions and surmises that throng upon him. Macbeth's conscience here acts through his imagination, sets it all on fire, and he is terror-stricken and lost to the things before him, as the elements of evil, hitherto latent within him, gather and fashion themselves into the wicked purpose. His mind has all along been grasping and reaching forward for grounds to build criminal designs upon; yet he no sooner begins to build them than he is seized and shaken with horrors which he knows to be imaginary, yet cannot allay. Of this wonderful development of character Coleridge justly says: 'So surely is the guilt in its germ anterior to the supposed cause and immediate temptation.' And again, 'Every word of his soliloquy shows the early birth-date of his guilt.'

Like our strange garments, cleave not to their mould 145
But with the aid of use.

Macb. [*Aside.*] Come what come may,
Time and the hour runs through the roughest day.

146. [Aside] Han. Johns. Cap. Dyce, Sta. Glo. Cam. Cla. Huds. om. Ff, etc.

147. *Time and the hour*] *Time!* *on!—the hour* Johns. conj. *Time and the honour* Jackson.

147. *runs*] *run* Hal.

---

147. **Time**] MRS. MONTAGU. That is, *tempus et hora*, time and occasion, will carry the thing through and bring it to some determined point and end, let its nature be what it will.

HUNTER. We feel the meaning of this, and perhaps every reader of Sh. feels it alike. It is a conventional expression. We need not, therefore, be solicitous to scan every element of the general idea, to weigh the particular force and effect of every word. Alas for much of our finest poetry if we are to deal with it thus! The phrase is used by good writers. As by Bishop Hacket in his Life of Archbishop Williams: 'Time and long day will mitigate sad accidents.' Part ii, 20. Marlowe places at the end of his *Doctor Faustus* a line which contains a sentiment resembling this: 'Terminat hora diem; terminat auctor opus.'

DYCE ('*Few Notes*,' p. 119). This expression is not unfrequent in Italian: 'Ma perch' e' fugge *il tempo, e così l'ora*, La nostra storia ci convien seguire.' Pulci, *Morg. Mag.* c. xv. 'Ferminsi in un momento *il tempo e l' ore*.' Michelagnolo, Son. xix.

ELWIN. That is, to every difficulty there comes *its hour* of solution. *The hour* signifies *the appropriate hour*; it is identified in time, of which it constitutes a part, as having the natural distinction of containing the issue of the event, the finish of the day.

BAILEY (i, 89). I propose to read 'Time's *sandy hour* runs,' &c. It will be allowed, I think, that this alteration remedies the tautology and the incongruity of ideas in the received text, and it will not be difficult to show that it is Shakespearian both in cast of thought and in expression. Compare 1 Hen. VI: IV, ii, 36, and Mer. of Ven. I, i, 25. The emendation has also in its favour the *ductus literarum*: 'Time's *sandy* hour,' and 'Time *and ye* hour.'

HALLIWELL. Compare the similar phraseology: '*Day und time* discovering these murders, the woman * * * confessed the fact.'—*Lodge's Wits Miserie*, 1596.

CLARENDON. 'Time and the hour,' in the sense of time with its successive incidents, or in its measured course, forms but one idea. The expression seems to have been proverbial. Another form of it is: 'Be the day weary, be the day long, At length it ringeth to evensong.'

WHITE (*Words and their Uses*, p. 237). The use of *tide* in its sense of hour, *the* hour, led naturally to a use of *hour* for *tide*. 'Time and the hour' in this passage is merely an equivalent of time and tide—the time and tide that wait for no man. Time and opportunity, time and tide, run through the roughest day; the day most thickly bestead with trouble is long enough and has occasions enough for the service and the safety of a ready, quick-witted man. But for the rhythm, Sh. would probably have written, Time and tide run through the roughest day; but as the adage in that form was not well suited to his verse, he used the equivalent phrase, time and

Ban. Worthy Macbeth, we stay upon your leisure.
Macb. Give me your favour: my dull brain was wrought
With things forgotten. Kind gentlemen, your pains
Are register'd where every day I turn
The leaf to read them. Let us toward the king.—
[*Aside to Ban.*] Think upon what hath chanced, and at more time,
The interim having weigh'd it, let us speak
Our free hearts each to other.
Ban. Very gladly.
Macb. Till then, enough.—Come, friends. [*Exeunt.*

SCENE IV. *Forres. The palace.*

Flourish. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX, *and* Attendants.

Dun. Is execution done on Cawdor? Are not
Those in commission yet return'd?
Mal. My liege,

149–153. *Give...time,*] Pope. Seven lines, ending *favour...forgotten...registred,...leafe,...them...upon...time,* in Ff. Six lines, ending *favour:—...forgotten ....register'd....them.—....king.—...time,* Knt, Sing. ii, Sta.
149. *me*] om. Coll. i.
150. *forgotten*] *forgot* Pope, +.
[To Rosse and Angus. Johns.
152. [To Banquo. Rowe, +, Dyce ii.
153–156. *Think...enough*] Marked as aside, Cap. Dyce ii, Huds.
154. *The*] *I' th'* Steev. conj. *In the* Ktly.
155. Ban...] Aside to Macb. Dyce ii.
156. Macb...] Aside to Ban. Dyce ii. Aside. Ktly.
Pope. Two lines, Ff.

SCENE IV.] Ff. SCENE VI. Pope, Han. Warb. Johns.
Forres. The palace.] Foris. A Room in the Palace. Cap. A Palace. Rowe, +.
Duncan,] Cap. King, Ff.
Malcolm...Lennox,] Rowe. Lenox, Malcolme, Donalbaine, Ff.
1. Dun.] Cap. King. Ff (and throughout).
Is...not] Cap. The line ends at *Cawdor?* Ff.
Cawdor?] *Cawdor yet?* Pope, +.
Are] *Or* F_4, Theob. Warb. Johns. Coll. i, Del. *or'* Allen.
2–8. *My liege,...died*] Pope. Seven lines, ending *back...die:...hee...pardon, ...Repentance:...him,...dy'de,* in Ff.

---

the hour (not time and *an* hour, or time and the *hours*), and the appearance of the singular verb I am inclined to regard as due to the poet's own pen, not as accidental.

147. **runs**] See ABBOTT, § 336, for instances of the inflection in *s* with two singular nouns as subject.

149. **favour**] STEEVENS. That is, indulgence, pardon.

COLLIER (ed. 2). Here we are told in the (MS.) that the actor of the part of the hero was to *start*, on being suddenly roused from his ambitious dream.

CLARENDON. Compare Temp. IV, i, 204; Hen. VIII: I, i, 168.

They are not yet come back. But I have spoke
With one that saw him die, who did report
That very frankly he confess'd his treasons,
Implored your highness' pardon and set forth
A deep repentance: nothing in his life
Became him like the leaving it; he died

---

149. **wrought**] STEEVENS. Agitated. Comp. Oth. V, ii, 345.

151. **register'd**] CLARENDON. That is, in the tablets of his memory, like the *μνήμονες δέλτοι φρενῶν* (Aesch. Prom. 789). Comp. Ham. I, v, 98.

154. **The interim**] STEEVENS. This intervening portion of time is personified; it is represented as a cool impartial judge; as *the pauser Reason*.

MALONE. I believe it is used adverbially.

For instances of the omission of prepositions in adverbial expressions of time, manner, &c. see ABBOTT, § 202. See also IV, iii, 48.

1. **Are**] COLLIER (ed. 1). Duncan asks whether execution has been done on Cawdor, *or* whether the tidings had not yet been received by the return of those commissioned for the purpose.

DYCE (*Remarks*, &c.). Could any boarding-school girl read over the speech of Duncan, and not immediately perceive from the arrangement of the words that '*or*' is a misprint for 'are'?

[See ALLEN'S note on the Elision of Gutturals, Rom. and Jul., p. 430, var. ed. ED.].

4. **die**] STEEVENS. The behaviour of the *thane of Cawdor* corresponds in almost every circumstance with that of the unfortunate Earl of Essex, as related by Stowe, p. 793. His asking the Queen's forgiveness, his confession, repentance, and concern about behaving with propriety on the scaffold, are minutely described. Such an allusion could not fail of having the desired effect on an audience, many of whom were eye-witnesses to the severity of that justice which deprived the age of one of its greatest ornaments, and Southampton, Sh.'s patron, of his dearest friend.

SINGER (ed. 2). Montaigne, with whom Sh. was familiar, says, 'In my time, three of the most execrable persons I ever knew, in all abominations of life, and the most infamous, have been seen to die very orderly and quietly, and in every circumstance composed even unto perfection.'

8. **the leaving**] ABBOTT, § 93. *The* frequently precedes a verbal that is followed by an object. Compare Mer. of Ven. I, ii, 109; Cym. I, v, 25; Cym. I, v, 41—'The locking up the spirits,' &c. The question naturally arises, are these verbals, 'locking,' &c., nouns? and, if so, why are they not followed by 'of'—*e. g.* the 'locking *of* the spirits'? Or are they parts of verbs? and in that case, why are they preceded by the article? The fact that a verb in Early English had an abstract noun in *-ing* (A. S., *-ung*)—*e. g.* 'slaeten,' to hunt; 'slaeting,' hunting—renders it *a priori* probable that these words in *-ing* are nouns. Very early, however, the termination *-ng* was confused with, and finally supplanted, the present participle termination in *-nde*. Thus in the earlier text of Layamon (iii, 72), we have 'heo riden *singinge*,' *i. e.* 'they rode *singing*;' and in the later text, the proper participial form '*singende*.' An additional element of confusion was introduced by the gerundial inflection *-enne*, *e. g.* 'singenne' used after the preposition 'to.' As early as the twelfth century 'to singenne' (Morris, E. E. Specimens, p. 53) became 'to sing-

As one that had been studied in his death,
To throw away the dearest thing he owed.
As 'twere a careless trifle.
Dun. There's no art
To find the mind's construction in the face:

10. *owed*] *own'd* Johns. conj. Warb. *had* H. Rowe.

---

ende,' and hence (by the corruption above mentioned) 'to singinge.' Hence, when Layamon writes that the king went out 'an-slaeting' (ii, 88), or 'a-slatinge' (iii, 168), it is not easy to prove that the verbal *noun* is here used; for the form may represent the corruption of the gerund used with the preposition 'an' instead of with 'to.' And as early as Layamon we find the infinitive 'to kumen' side by side with the present participle 'to comendè' (i, 49); and the gerund 'cumene' side by side with the verbal 'coming' (iii, 231); and the noun 'tiding(s)' spelt in the earlier text 'tidind,' or 'tidinde,' the present participle (i, 59). The conclusion is, that although 'locking' is a noun, and therefore preceded by 'the,' yet it is so far confused with the gerund as to be allowed the privilege of governing a direct object. The 'of' was omitted partly for shortness, as well as owing to the confusion above mentioned. . . . It is perhaps this feeling, that the verbal was an ordinary noun, which allows Sh. to make an adjective qualify it, even though *of* is omitted after it, as in Macb. II, iii, 2, 'He shall have old turning the key.' The substantival use of the verbal with 'the' before it and 'of' after it seems to have been regarded as colloquial. See As You Like It, II, iv, 49–51, and Ham. V, i, 100.

9. **studied**] JOHNSON. Instructed in the art of dying.

MALONE. His own profession furnished Sh. with this phrase. To be *studied* in a part, or to have *studied* it, is yet the technical term of the theatre.

HARRY ROWE. An allusion to the death of Socrates and Seneca, who with great propriety may be considered as men '*studied in their death*.'

11. **As**] ABBOTT (§ 107). 'As,' like 'an,' appears to be (though it is not) used by Sh. for *as if*. The 'if' is implied in the subjunctive; that is [in the present line], '*in the way in which* (he would throw it away) were it a careless trifle.' Often the subjunctive if not represented by any inflection, as in II, i, 27, '*As* they had seen me,' &c.

11. **careless**] For instances of adjectives in *ful, less, ble,* and *ive,* with both an active and a passive meaning, see WALKER (*Crit.* ii, 82) and ABBOTT, § 3.

11, 12. CLARENDON. Compare, for the sentiment, Euripides, Medea, 516–520.

> ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ᾖ,
> τεκμήρι' ἀνθρώποισιν ὥπασας σαφῆ,
> ἀνδρῶν δ', ὅτῳ χρὴ τὸν κακὸν διειδέναι,
> οὐδεὶς χαρακτὴρ ἐμπέφυκε σώματι;

12. **construction**] HEATH. That is, construe or collect the disposition of the mind from the countenance. The metaphor is taken from grammatical construction, not from astrological, as Warburton, nor from physical, as Johnson, interprets it.

MALONE. In the 93d Sonnet, however, we find a contrary sentiment: 'In many's *looks* the *false heart's history* Is writ.'

CLARENDON. Duncan's reflections on the conduct of Cawdor are suddenly interrupted by the entrance of one whose face gave as little indication of the construction of his mind, upon whom he had built as absolute a trust, and who was about to requite that trust by an act of still more signal and more fatal treachery.

He was a gentleman on whom I built
An absolute trust.—

Enter MACBETH, BANQUO, ROSS, *and* ANGUS.

O worthiest cousin!
The sin of my ingratitude even now
Was heavy on me: thou art so far before
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment
Might have been mine! only I have left to say,
More is thy due than more than all can pay.

Macb. The service and the loyalty I owe,
In doing it, pays itself. Your highness' part
Is to receive our duties: and our duties
Are, to your throne and state, children and servants;
Which do but what they should, by doing every thing

14. *worthiest*] *my most worthy* Han. Enter...] After *cousin!* Cap. Steev. Var. Sing. i, Knt, Huds. i. Embracing Macb. Coll. ii.
15. *even*] *ev'n* Pope i, Han. *e'en* Pope ii, +.
16. *Was*] *Is* H. Rowe. *thou art*] *Thou'rt* Pope, +, Dyce ii, Huds.
17. *That*] *The* Jen. *wing*] *wine* $F_2F_3F_4$. *Wind* Rowe, Pope, Collier's and Singer's (MS.).
18. *thou hadst*] *thou'dst* Pope, +.
20. *mine*] *more* Coll. ii (MS). *I have*] *I've* Pope, +, Dyce ii, Huds.
21. *than more*] *ev'n more* Han. *nay, more* H. Rowe.
23–27. *Your...honour.*] Pope. Five lines, ending *duties:...state,...should,... love..honor*, in Ff.
26, 27. *by...Safe toward*] *in doing nothing, Save tow'rd* Johns. conj.

---

19. **proportion**] CLARENDON. This is, due proportion. See Tro. and Cres. I, iii, 87.

20. **mine**] COLLIER (*Notes*, &c.). *More* says the (MS.). Duncan wishes that his thanks could have been *more* in proportion to the deserts of Macbeth. This change is doubtful.

SINGER (*Sh. Vindicated*, &c.). I confess it seems to me much more plausible than many that Collier considers undoubted.

STAUNTON. For 'mine,' which no one can for a moment doubt to be a corruption, we would suggest that Sh. wrote *mean*, i. e. *equivalent, just*, and the like; the sense then being, That the proportion both of thanks and payment might have been *equal* to your deserts.

21. **all**] SINGER. I owe thee more than all; nay, more than all which I can say or do will requite.

22. **owe**] CLARENDON. The loyal service which I owe recompenses itself in the very performance. The singular is used as in I, iii, 147, 'service and loyalty' representing but one idea.

Safe toward your love and honour.
Dun. Welcome hither:
I have begun to plant thee, and will labour
To make thee full of growing.—Noble Banquo,
That hast no less deserved, nor must be known
No less to have done so, let me infold thee

27. *Safe*] *Shap'd* Han. *Fief'd* Warb. *Fiefs* Warb. conj. *Serves* Heath. *Saf'd* Mal. conj. *Safe toward your*] *Your safe-guards* Becket. *love*] *Life* Warb. 30. *That*] *Thou* Pope, +. *nor*] *and* Rowe, +, H. Rowe.

27. **Safe**] BLACKSTONE. Read, '*Safe* (*i. e.* saved) toward *you* love and honour,' and then the sense will be, 'Our duties are your children, and servants or vassals to your throne and state; who do but what they should, by doing everything with a saving of their love and honour toward you'—an allusion to the forms of doing homage in the feudal times. The oath of allegiance, or *liege homage*, to the king, was absolute, and without any exception; but *simple homage*, when done to a subject for lands holden of him, was always with a *saving* of the allegiance (the *love* and *honour*) due to the sovereign. '*Sauf la foy que jeo doy a nostre seignor le roy*,' as it is in Littleton.

AS YOU LIKE IT (*Gent. Mag.* lix, 713). Enclose '*children....everything*' in parenthesis, and read '*Safe to ward*,' &c.

SEYMOUR. *Safe toward.* That is, with sure tendency, with certain direction. It ought to be marked as a compound—'safe-toward.'

SINGER (ed. 1). *Safe* may merely mean *respectful, loyal;* like the old French word *sauf.*

KNIGHT. Surely it is easier to receive the words in their plain acceptation—our duties are called upon to do everything which they can do *safely*, as regards the love and honour we bear you.

COLERIDGE (p. 245). Here, in contrast with Duncan's 'plenteous joys,' Macbeth has nothing but the commonplaces of loyalty, in which he hides himself with 'our duties.' Note the exceeding effort of Macbeth's addresses to the king, his reasoning on his allegiance, and then especially when a new difficulty, the designation of a successor, suggests a new crime. This, however, seems the first distinct notion as to the plan of realizing his wishes; and here, therefore, with great propriety, Macbeth's cowardice of his own conscience discloses itself.

ELWIN. Macbeth is speaking with reference to his late defence of Duncan from the enmity that would have robbed him of *the affection and reverence of his subjects;* and the meaning is, who do but what they should, by doing everything that can be done, which *secures to you the love and honour that is your due.*

CLARENDON. 'Safe' is used provincially for 'sure, certain.'

28. **plant**] ELWIN. Thus in *B. and F.*, The Island Princess, III, i, 'So is my study still to plant thy person.' And the word *growing* was formerly used to signify *accruing wealth or income.* Thus in the 'Letters of Cranmer,' 'I know he hath very little *growing* towards the supporting of his necessaries.'

31. **No**] CLARENDON. We should now say, 'and must be no less known.' For instances of this double negative, which is of frequent occurrence, see Mer. of Ven. III, iv, 11.

And hold thee to my heart.
Ban. There if I grow,
The harvest is your own.
Dun. My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow.—Sons, kinsmen, thanes,
And you whose places are the nearest, know,
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland: which honour must
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers.—From hence to Inverness,
And bind us further to you.

32. [Embracing Banquo] Coll. ii. Warb. Johns.
33. *plenteous*] *plentious* F_3.
35. *kinsmen*] *kinsman* $F_2F_3F_4$.
thanes] *and Thanes*, Han.
40. *unaccompanied*] *accompanied*
42. *From*] om. Pope, +.
Inverness] Pope. *Envernes* Ff.
43. [To Macb.] Ktly.

32. **grow**] CLARENDON. Here used in the double sense of 'to cling close' and 'to increase.' For the former, see Hen. VIII: V, v, 50. For the latter, see All's Well, II, iii, 163.

35. WALKER. (*Vers.*, &c., p. 28). This line is suspicious. It seems scarcely possible that *sorrow* should ever have been a trisyllable.

35. **drops**] MALONE:

> '—— lacrymas non sponte cadentes
> Effudit, gemitusque expressit pectore læto;
> Non aliter manifesta potens abscondere mentis
> Gaudia, quam lacrymis.'—*Lucan*, Lib. ix, 1038.

There was no English translation of Lucan before 1614. We meet with the same sentiment again in Wint. Tale, V, ii, 50; Much Ado, I, i, 22–29.

35. **kinsmen**] HUNTER. Perhaps the reading of F_2 should have been preferred, meaning Macbeth. But compare V, viii, 62.

39. **Cumberland**] See HOLINSHED, Appendix, p. 364.

STEEVENS. The crown of Scotland was originally not hereditary. When a successor was declared in the lifetime of a king (as was often the case), the title of *Prince of Cumberland* was immediately bestowed on him as the mark of his designation. *Cumberland* was at that time held by Scotland of the crown of England, as a fief.

CLARENDON. The district called by this name included, besides the counties of Cumberland and Westmoreland, Northern Strathclyde.

42. **Inverness**] HUNTER. It may seem hypercritical to remark that the Ff have 'Envernes;' and yet a nice ear will perceive that the absolute melody of Sh.'s verse is better preserved by the old reading than the new. In a picture by a great master the least touch of an inferior hand is perceived.

Macb. The rest is labour, which is not used for you.
I'll be myself the harbinger, and make joyful
The hearing of my wife with your approach;
So, humbly take my leave.
Dun. My worthy Cawdor!
Macb. [*Aside.*] The Prince of Cumberland! that is a step,
On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires;
Let not light see my black and deep desires:
The eye wink at the hand; yet let that be
Which the eye fears, when it is done, to see. [*Exit.*
Dun. True, worthy Banquo; he is full so valiant,
And in his commendations I am fed;

45. *harbinger*] Rowe. *Herbenger* $F_1F_2F_3$. *Harbenger* F_4.
48. [Aside] Rowe. om. Ff.
51. *not light*] *no light* Han. *not Night* Warb.
54. *so valiant*] *of valour* Han.

44. This line WALKER (*Crit.* &c. iii, 252) divides at 'labour,' making 'which is not used for you' a separate line.

HUNTER. The word 'rest' is printed with a capital letter in F_1, thus leaving no doubt in this somewhat ambiguous line that the Poet's intention was to make Macbeth use a complimentary expression similar to what he had before said. The rest which is not spent in the king's service is like severe labour.

45. **harbinger**] CLARENDON. An officer of the royal household, whose duty it was to ride in advance of the king and procure lodgings for him and his attendants on their arrival at any place. It is a corruption of *herberger*. Cotgrave gives 'Mareschal du corps du Roy. The King's chiefe Harbinger.' In the sense of 'herald,' or 'forerunner,' it occurs in V, vi, 10.

48, 49. See HERAUD'S *Sh. his Inner Life;* Lond. 1865; p. 343.

50. **Stars**] CLARENDON. Macbeth apparently appeals to the stars, because he is contemplating night as the time for the perpetration of the deed. There is nothing to indicate that this scene took place at night.

52. **let**] DELIUS. 'The eye' is the subject to 'let.' The eye, in silent collusion with the executing hand, is to let that take place which it fears to see after the hand has executed it. 'When it is done' is equivalent to when it happens, or shall be done—not, when it has happened, or has been done.

54. **True**] STEEVENS. We must imagine that, while Macbeth was uttering the six preceding lines, Duncan and Banquo had been conferring apart. Macbeth's conduct appears to have been their subject; and to some encomium bestowed on him by Banquo, the reply of Duncan refers.

WHITE. A touch of dramatic art common with Sh., which shows how constantly he kept the stage and the audience in mind.

COLERIDGE (p. 245). I always think there is something especially Shakespearian in Duncan's speeches throughout this scene, such pourings-forth, such abandonments, compared with the language of vulgar dramatists, whose characters seem to have made their speeches as the actors learn them.

It is a banquet to me. Let's after him, 56
Whose care is gone before to bid us welcome:
It is a peerless kinsman. [*Flourish. Exeunt.*

SCENE V. *Inverness. A room in Macbeth's castle.*

Enter LADY MACBETH, *reading a letter.*

Lady M. 'They met me in the day of success; and I have learned, by the perfectest report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the

56. *Let's*] *Let us* Pope, +, Cap. Steev. Var. Sing. i, Coll. Huds. Hal. White, Del.

58. *It*] *He* H. Rowe.

[Flourish. om. $F_2F_3F_4$, Pope, Han. Cap.

SCENE V.] SCENE VII. Pope, Han. Warb. Johns.

Inverness...] Cap. An Apartment in Mackbeth's Castle. Rowe. An.... Castle at Inverness. Pope, +. om Ff.

Enter...] Enter Macbeths Wife alone with a Letter. Ff. Enter Lady Mackbeth alone with a Letter. Rowe, +. Enter Lady Macbeth, reading. Cap.

1. Lady M.] Lady. Ff, Rowe, +.

2. *perfectest*] Rowe ii. *perfectst* F_2. *perfect'st* $F_1F_3F_4$. *perfected* Warb.

4. *air, into*] *Air. Into* F_4.

5. *Whiles*] *While* Pope, +, H. Rowe.

---

56. **banquet**] See Rom. and Jul. I, v, 120, and notes thereon.

CLARENDON. In this passage the sense is not so restricted. For a similar sentiment, see Winter's Tale IV, iv, 529.

58. **It is**] CLARENDON. There is a touch of affectionate familiarity in the phrase 'It is.'

kinsman] FRENCH (p. 290). Duncan and Macbeth, as the sons of two sisters, were first-cousins; whilst Duncan and Lady Macbeth were third-cousins.

1. CLARENDON. She reads the letter, not now for the first time.

1. **success**] STAUNTON. In this place, as in I, iii, 90, Sh. employs *success* in the sense it bears at this day; but its ordinary signification, when unaccompanied by an adjective of quality, was *event, issue,* &c.

2. **report**] JOHNSON. By the best intelligence.

CLARENDON. That is, by my own experience.

5. **Whiles**] CLARENDON. 'While' and 'whilst' are used indifferently by Sh. The first has frequently been altered by editors to one of the forms still in use. See Jul. Cæs. I, ii, 209.

of it] CLARENDON. For a similar use of the preposition, see Oth. IV, i, 207.

missives] STEEVENS. Messengers. See Ant. and Cleop. II, ii, 74.

CLARENDON. In Cotgrave the French *missive* is given in the sense of *lettre missive,* according to the usual sense of the English derivative.

king, who all-hailed me "Thane of Cawdor;" by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with "Hail, king that shalt be!" This have I thought good to deliver thee, my dearest partner of greatness, that thou might'st not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.'

Glamis thou art, and Cawdor, and shalt be
What thou art promised: yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way: thou wouldst be great;
Art not without ambition, but without
The illness should attend it: what thou wouldst highly,
That wouldst thou holily; wouldst not play false,

6. *all-hailed*] *all-hail'd* F_1, Pope, +. *all hail'd* $F_2F_3F_4$, Rowe ii. *all, hail'd* Rowe i.
7. *weird*] Theob. *weyward* Ff, Warb. Johns. *wayward* Rowe, Pope. *weyard* Ktly.
8. *be*] *be hereafter* Upton.
10. *lose*] *loose* F_1F_2.
the dues] *thy dues* Cap. conj.
13. *art*] *art now* Seymour.
Cawdor, and] *Cawdor — and* Rowe, +.
14. *do I*] *I do* F_4. *I* Pope, Han.
15. *human*] Rowe. *humane* Ff.

6. **all-hailed**] CLARENDON. The hyphen is doubtless right. Florio (Ital. Dict.) gives: 'Salutare, to salute, to greet, to alhaile.'

14. **fear**] DELIUS. *To fear* with the accusative is equivalent to be in fear for something. So in Meas. for Meas. III, i, 74.

milk] DELIUS. Sh. elsewhere uses this metaphor in IV, iii, 98, and in Rom. and Jul. III, iii, 55.

human kindness] BODENSTEDT. We are somewhat astonished to learn this about Macbeth, for throughout the drama we find no trace of this 'milk of human kindness.' We must presume that the Lady has too high an opinion of her husband—an opinion however which will be soon enough lowered. We already know him as a quickly-determined 'murderer in thought' and as an accomplished hypocrite; and this nature of his is not belied by the present letter; it appears only thinly disguised. The Lady knows at once what he is after; she knows and openly acknowledges that his 'milk of human kindness' will not deter him from attempting the life of old King Duncan, but only from 'catching the nearest way;' that is, from laying his own hand to it.

CLARENDON. Compare Lear I, iv, 364.

18. **illness**] WHITE. The evil nature, the evil conditions, as the old phrase went.

CLARENDON. The word is not used elsewhere by Sh. in this sense.

19. **wouldst**] ABBOTT, § 329. *Would*, like *should, could, ought* (Latin 'potui,' 'debui'), is frequently used conditionally. Hence, 'I *would* be great' comes to mean, not 'I wished to be great,' but 'I wished (subjunctive),' *i. e.* 'I should wish.' There is, however, very little difference between 'thou wouldest wish' and 'thou

And yet wouldst wrongly win: thou'ldst have, great Glamis,
That which cries 'Thus thou must do, if thou have it;'
And that which rather thou dost fear to do
Than wishest should be undone. Hie thee hither,

20, 21. *And....it;*] Pope. Three lines, ending *winne...cryes,...it,* Ff.

21. *'Thus....it'*] As a quotation, Han (reading *This*). Cap. Steev. '78, '85, Sing. ii, Sta. Del. Ktly (reading *if thou'dst*), Cla. All others beginning with Pope give *'Thus....undone.* as a quotation. No quotation in Ff, Rowe.

21. *have it*] *have me* Johns. conj. Rann, H. Rowe.

22. *that which*] *that's what* Han. Cap. H. Rowe.

23. *Hie*] *High* $F_1F_2F_3$.

---

wishest,' as is seen in the present passage. See also I, vii, 34. It is a natural and common mistake to say '*would* is used for *should*, by Elizabethan writers.'

21–23. JOHNSON. As the object of Macbeth's desire is here introduced speaking of itself, it is necessary to read: 'Thus thou must do if thou have *me*.'

MALONE. The construction is: thou would'st have that [*i. e.* the crown] which cries unto thee, 'thou must do thus, if thou would'st have it, and *thou must do* that which rather,' &c. The difficulty of this line and the succeeding hemistich seems to have arisen from their not being considered as part of the speech uttered by the object of Macbeth's ambition.

CLARENDON. But this interpretation [Malone's] seems to require 'would'st have it' for 'have it,' or, at least, as Johnson proposed, 'have me.'

SEYMOUR. The difficulty here arises from the accumulative conjunction, which leads us to expect new matter, whereas that which follows [line 23] is only amplification. 'Thou would'st have the crown; which cries, *thou must* kill Duncan, if thou have it.' This is an act which thou *must* do, if thou have the crown. 'And' (adds the Lady) 'what thou art not disinclined to do, but art rather fearful to *perform*, than unwilling to have executed.'

HUNTER. 'Thus thou must do' seems to me all that answers to 'that which cries;', that is, Duncan must be taken off. The line halts, and I have no doubt that Sh. wrote, 'if thou would'st have it.' There should be a pause at 'that' in line 22, the mind supplying 'is a thing.' 'What he must do,' the murder, to secure the fulfilment of the witches' prediction, is a something, which, according to his character as previously drawn by her, he would rather have done than do it. Perhaps there is a little want of art in making both the Thane and his lady fall at once into the intention of perpetrating a deed so atrocious.

ELWIN. This passage [*And . . . undone*] by being printed as part of the figured exclamation has been perverted from all sense. The object of Macbeth's ambition is not a voluntary agent or rational existence, and, '*Thus thou must do, if thou have it,*' is expressed simply by its *nature*, which cannot be supposed also to comment upon the disposition of Macbeth. The reflections on his sensations in connection with it, are made by Lady M. as in her own person; and mean, 'And it is that which,' &c.

DELIUS. Might not Sh. have intended, by the words 'that which cries,' something other than the crown, the cold-blooded instinct to murder which Macbeth might have possessed?

CLARENDON. But if so [as Delius suggests], 'thou'ldst have' must be used in the sense of 'thou should'st have.' This is quite in accordance with Sh.'s usage, but is

That I may pour my spirits in thine ear,
And chastise with the valour of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem

26. *impedes thee*] *impeides thee* F_1. *thee hinders* $F_2F_3F_4$.
27. *metaphysical*] *metaphysic* Pope, Han.
27. *doth seem*] *do strive* Anon.* *both seem* Allen, MS.

---

not probable in this case, where 'wouldst' has just preceded, four times over, in the other sense. If we put the words 'Thus . . . have it' in inverted commas, we may interpret: Thou wouldst have Duncan's murder, which cries, 'Thus thou must do if thou wouldst have the crown,' and which thou rather, &c.

COLERIDGE. Macbeth is described by Lady Macbeth so as at the same time to reveal her own character. Could he have everything he wanted, he would rather have it innocently;—ignorant, as, alas! how many of us are, that he who wishes a temporal end for itself does in truth will the means; and hence the danger of indulging fancies.

23. **Hie thee**] ABBOTT, § 212. Verbs followed by *thee* instead of *thou* have been called reflexive. But though 'haste *thee*,' and some other phrases with verbs of motion, may be thus explained, and verbs were often thus used in Early English, it is probable that 'look *thee*,' 'haste *thee*,' are to be explained by euphonic reasons. *Thee*, thus used, follows imperatives, which, being themselves emphatic, require an unemphatic pronoun. The Elizabethans reduced *thou* to *thee*. We have gone further, and rejected it altogether.

25. **chastise**] CLARENDON. Used by Sh. with the accent on the first syllable. Compare Rich. II: II, iii, 104. The only exception, and that somewhat doubtful, is in Temp. V, i, 263.

26. **round**] STEEVENS. So in IV, i, 88.

DYCE (*Notes*, &c). The words which Sh. here applies to *a diadem* had been previously applied to *a ring* by Abraham Fraunce:—'Wedding ring, farewell! . . . full well did I cause to be grauen In thy *golden round* those words,' &c. *Sec. Part of The Countesse of Pembrokes Yuychurch*, 1591.

27. **seem**] JOHNSON. For *seem*, the sense evidently directs us to read *seek*. The crown to which fate destines thee, and which preternatural agents *endeavour* to bestow upon thee.

WARBURTON. *Doth seem to have thee crown'd withal*, is not sense. To make it so, it should be supplied thus: *doth seem desirous to have*. An easy alteration will restore the poet's true reading: 'doth seem To have crown'd thee withal.' *i. e.* they seem already to have crowned thee, and yet thy disposition at present hinders it from taking effect.

MALONE. *Metaphysical* seems in Sh.'s time to have had no other meaning than *supernatural*. In the English Dictionary, by H. C., 1655, *metaphysicks* are thus explained: 'Supernatural arts!' For 'seem To have' compare All's Well, I, ii, 8, 9.

BOSWELL. 'To have thee crown'd' is to *desire* that you should be crowned.

SINGER. This phrase of Baret's, 'If all things be as ye would *have* them or agreeable to your *desire*' is a common mode of expression with old writers.

WALKER (*Crit.* iii. 252). *Metaphysics* are *magic*. Marlowe, Faustus, ed. Dyce,

To have thee crown'd withal.

Enter a Messenger.

What is your tidings?

Mess. The king comes here to-night.

Lady M. Thou'rt mad to say it:
Is not thy master with him? who, were't so,
Would have inform'd for preparation.

Mess. So please you, it is true: our thane is coming:
One of my fellows had the speed of him,

28. a Messenger.] Messenger. Ff. 31, 32. Mess.] Att. Cap. an Attendant. Cap.

---

vol. ii, p. 8. 'These metaphysics of magicians, And necromantic books, are heavenly.' Ford, Broken Heart, I, iii, Dyce, vol. i, 233: 'The metaphysics are but speculations Of the celestial bodies,' &c.

DELIUS. 'To seem' is not equivalent here to *appear*, but rather to *reveal*. We also find 'metaphysical' used adverbially, and as equivalent to supernatural, in the pseudo-Shakespearian Drama, 'The Puritan,' II, i, 'metaphysically and by a supernatural intelligence.'

BAILEY (ii, 21). There are many other plausible ways of amending the defect; *e. g. deem, aim, mean*—any of them better than 'seem.' Another is to substitute *design* in place of 'doth seem.' In favour of *mean* may be cited King John III, iv, 119. These readings, however, are none of them conclusive, and the same may be said of another which has occurred to me: to replace 'seem' by *frame* in the sense of *fabricate*. I have been struck by a somewhat parallel passage in 1 Hen. VI: II, v, 88:—'Levied an army, *weening* to redeem, And have install'd me in the *diadem*.' This suggests *ween*, which I am inclined to regard as the likeliest of all.

CLARENDON. In Minsheu's Spanish Dictionary, 1599, we have 'Metafisica, things supernaturall, the metaphisickes'; and in Florio's World of Wordes, printed in 1598, 'Metafisico, one that professeth things supernaturall.'

28. tidings] DELIUS. Sh. uses this both as a Singular and as a Plural.

CLARENDON. See Ant. and Cleop. IV, xiv, 112, 'this tidings,' and As You Like It, V, iv, 159: 'these tidings.'

29–38. HUNTER (ii, 173). Here is a stroke of nature. Lady Macbeth had been meditating on what she considered the nearest way to the honour which was offered to them, and, when she hears that the king was about to put himself in her power, she speaks in reference to the ideas which had passed through her own mind. It then occurs to her that she might have disclosed too much; and she seeks to divert the mind of the attendant from any too strict scrutiny of the meaning of what she had uttered, by explaining it as having no other meaning than as referring to the want of sufficient notice to make preparation for the reception of so illustrious a guest.

31. inform'd] CLARENDON. This is here used absolutely, as in II, i, 48. It is found without the object of the person in Rich. II: II, i, 242; and Cor. I, vi, 42.

33. the speed] CLARENDON. One of my fellow-servants outstripped his master. The phrase 'had the speed of him' is remarkable.

Who, almost dead for breath, had scarcely more
Than would make up his message.
Lady M. Give him tending; 35
He brings great news. [*Exit Messenger.*
The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,

36. One line, Rowe. Two, Ff.
himself is] *himself's not* Warb.
37. *entrance*] *enterance* Cap. Ktly.
Duncan] *Duncane* $F_2F_3F_4$.
38. *you spirits*] *all you spirits* Pope, +, Cap. *come, you spirits* Steev ('93). Var. Sing. i. *spirits of evil* Ktly.
39. *mortal*] *deadly* H. Rowe.

35. **tending**] CLARENDON. Used as a substantive here only in Sh.

36. **raven**] EDWARDS (*Canons of Crit.* p. 152; Lond. 1765). She calls this messenger the raven, and from line 34, well might she call this raven *hoarse*.

JOHNSON. The messenger, says the servant, had hardly breath 'to make up his message;' to which the lady answers, mentally, that he may well want breath: such a message would add hoarseness to the raven. That even the bird, whose harsh voice is accustomed to predict calamities, could not *croak the entrance* of Duncan but in a note of unwonted harshness.

FUSELI. 'Tis certain now—*the raven himself is* spent, is *hoarse* by croaking this very message, *the fatal entrance of Duncan under my battlements.*'

COLLIER (ed. 1). Lady Macbeth considers the fate of Duncan so certain that the ominous raven is hoarse with proclaiming it. Warburton's emendation appears to be the direct opposite of what was intended by Sh. Drayton, in his 'Baron's Wars,' 1603, b. v, st. 42, has these lines: 'The ominous raven with a dismal cheer, Through his hoarse beak of following horror tells.'

HUNTER. There are probably few readers who do not understand this phrase in its plain and I should say obvious sense, that even the raven which croaks the fatal entrance has more than its usual hoarseness. Nothing is more common than to speak of the raven croaking ominously.

37. **entrance**] ABBOTT, § 477. *R, and liquids in dissyllables*, are frequently pronounced as though an extra vowel were introduced between them and the preceding consonant. [See also WALKER (*Vers.* p. 57). ED.]

38. **my**] HUNTER. The word 'my' is purposely used by Sh. to let the audience into the spirit of the character intended for the wife of the Thane; *nihil non arrogat;* the castle is *hers*—not Macbeth's, not theirs jointly. It prepares for that overbearing of the milder and gentler spirit of the Thane which follows.

battlements] KNIGHT. If there be any one who does not feel the sublimity of the pause after 'battlements,' we can only say that he has yet to study Sh.

HUDSON. This passage is often sadly marred in the reading by laying peculiar stress upon '*my;*' as the next sentence also is in the printing by repeating *Come*, thus suppressing the pause wherein the speaker gathers and nerves herself up to the terrible strain that follows.

spirits] MALONE. In Pierce Pennilesse his Supplication to the Devil, by T. Nashe, 1592, Sh. might have found a particular description of these spirits and of their office: 'The second kind of devils, which he most employeth, are those

And fill me, from the crown to the toe, top-full
Of direst cruelty! make thick my blood,
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between

41. *direst*] *direct* Warb. Johns.

---

northern Martii, called the *spirits of revenge*, and the authors of massacres, and seedsmen of mischief; for they have commission to incense men to rapines, sacrilege, theft, murder, wrath, fury, and all manner of cruelties; and they command certain of the southern spirits to wait upon them, as also great Arioch, that is termed *the spirit of revenge*.'

39. **mortal**] JOHNSON. Not the *thoughts of mortals*, but *murderous*, deadly, or destructive designs. See III, iv, 81, and IV, iii, 3.

42. **access**] ABBOTT, § 490. Many words, such as 'edict,' 'outrage,' &c., are accented in a varying manner. The key to this inconsistency is, perhaps, to be found in Ben Jonson's remark that all dissyllabic nouns, *if they be simple*, are accented on the first. Hence 'edict' and 'outrage' would generally be accented on the first, but, when they were regarded as *derived from verbs*, they would be accented on the second. And so, perhaps, when 'exile' is regarded as a person, and therefore a 'simple' noun, the accent is on the first; but when as 'the state of being exiled,' it is on the last. But naturally, where the difference is so slight, much variety may be expected. Ben Jonson adds that 'all verbs coming from the Latin, either of the supine or otherwise, hold the accent as it is found in the first person present of those Latin verbs; as from *célebro, célebrate*.' The same fluctuation between the English and French accent is found in Chaucer (Prof. Child, quoted by Ellis, *Early English Pronunciation*, i, 369).

CLARENDON. 'Access' is always accented by Sh. on the second syllable, except in Ham. II, i, 110.

remorse] CLARENDON. Relenting, used anciently to signify repentance not only for a deed done, but also for a thought conceived. See Mer. of Ven. IV, i, 20.

43. **compunctious**] CLARENDON. Only used in this passage in Sh., and 'compunction' not at all. 'Compunct' is used in Wicklif's translation of the Bible, Acts ii, 37, and 'compuncture' by Jeremy Taylor.

44. **peace....it**] JOHNSON. The intent of Lady Macbeth evidently is to wish that no womanish tenderness or conscientious remorse may hinder her purpose from proceeding to effect; but neither this, nor any other sense, is expressed by the present reading; perhaps Sh. wrote 'keep *pace* between,' &c., which may signify to *pass between*, to *intervene*.

MALONE. A similar expression is found in The Tragicall Hystorie of Romeus and Juliet, 1562: '—— the lady no way could Kepe trewse betwene her greefes and her.' Davenant's version sometimes affords a reasonably good comment. [*q. v.* ED.]

KNIGHT. If fear, compassion, or any other compunctious visitings, stand between a cruel purpose and its realization, they may be said to keep peace between them, as one who interferes between a violent man and the object of his wrath keeps peace.

HUDSON. One might naturally think this should read, 'nor *break* peace between the effect and it;' that is, nor make the effect contradict, or fall at strife with, the

The effect and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,

45. *effect and it*] *effecting it* Becket. *effect*] *essect* F_2. 45. *it*] *hit* F_1F_2.

purpose. The sense, however, doubtless is, nor make any delay, any rest, any *pause for thought*, between the purpose and the act.

BAILEY (ii, 24). Let us read, 'nor keep *space* between,' &c. She supplicates that no compunctious feelings may keep space between (*i. e.* interpose between) her purpose and its execution.

46. **take**] JOHNSON. 'Take *away* my milk, and put *gall* into the place.'

DELIUS. It rather means, Nourish yourselves with my milk, which, through my being unsexed, has turned to gall.

KEIGHTLEY. Perhaps we should read *with* for 'for,' taking 'take' in the sense of tinge, infect, a sense it often bears.

ministers] ABBOTT. See I, iii, 139.

47. **sightless**] DELIUS. This means perhaps something more than 'invisible,' and signifies, in connection with 'substances,' a quality which will not bear the looking at, which is repulsive to behold. As in King John III, i, 44.

CLARENDON. Invisible forms. Compare I, vii, 23. In King John III, i, 44, sightless means 'unsightly,' but the sense is not suitable here. So we have in Meas. for Meas. III, i, 124, 'the viewless winds.' Somewhat similar is the use of 'careless,' I, iv, 11, in this play.

48. **mischief**] ELWIN. This expresses both *injury engendered in human nature* and *done to it.*

CLARENDON. Ready to abet any evil done throughout the world.

49. **pall**] WARBURTON. That is, wrap thyself in a *pall.*

SINGER. From the Latin *pallio*, to wrap, to invest, to cover or hide as with a mantle or cloak.

COLLIER (ed. 2). We believe that Sh. alone uses 'pall' as a verb.

CLARENDON. Used in this sense here only by Sh.

dunnest] STEEVENS. The Rambler (No. 168) criticises the epithet 'dun' as mean. Milton, however, appears to have been of a different opinion, and has represented Satan as flying (Par. Lost, iii, 7) '—— in the dun air sublime.' So also in Comus, '—— sin Which these dun shades will ne'er report.'

CLARENDON. To our ears 'dun' no longer sounds mean. As Horace says, *Ars Poet.* 70, 71, 'Multa renascentur quæ jam cecidere, cadentque Quæ nunc sunt in honore vocabula, si volet usus.'

50. **see not**] ELWIN. That the wound may not be reflected in the brightness of the blade.

51. **peep**] KEIGHTLEY. At that time 'peep' was to gaze earnestly and steadily at anything; not furtively, as now.

blanket] STEEVENS. Drayton, in the 26th Song of his *Polyolbion*, has an

To cry 'Hold, hold!'

Enter MACBETH.

Great Glamis! worthy Cawdor!

52. [Embracing him. Rowe, +. *worthy*] *my worthy* Seymour.

---

expression like this: 'Thick vapours, that, like *ruggs*, still hang the troubled air.'

MALONE. *Polyolbion* was not published till 1612, after this play had certainly been exhibited; but in an earlier piece Drayton has the same expression, 'The sullen *night* in mistie *rugge* is wrapp'd.'—*Mortimeriados*, 1596. *Blanket* was perhaps suggested by the coarse *woollen* curtain of Sh.'s own theatre, through which, probably, while the house was yet but half-lighted, he had himself often *peeped*.

HALLIWELL. That the players did sometimes 'peep' through such a curtain appears from the Prologue to *The Unfortunate Lovers*, 1643.

49–51. WHITER (p. 155, *et seq.*). Nothing is more certain than that all the images in this passage are borrowed from the *stage*. The peculiar and appropriate dress of *Tragedy* is a *pall* and a *knife*. When Tragedies were represented, the stage was hung with *black*, which Malone in his *Theatrical Memoirs* (p. 89) says was 'no more than one piece of black baize placed at the back of the stage, in the room of the tapestry, which was the common decoration when Comedies were acted.' I am persuaded however that, on the same occasions, the *Heavens*, or the Roof of the Stage, underwent likewise some gloomy transformation. This might be done by covering with black those decorations about the roof which were designed to imitate the appearance of the *Heavens;* conveying to the audience the idea of a dark and gloomy *night*, in which every luminary was hidden from the view. In the Rape of Lucrece (764–770) there is a wonderful coincidence with this passage, in which we have not only '*Black stage for Tragedies* and *murders fell*,' but also '*comfort-killing* NIGHT, *image of* HELL,' corresponding with *thick* NIGHT, and *the dunnest smoke of* HELL. Again, in line 788, we have 'Through *Night's black* bosom should not *peep* again.' [The author cites, in support of his position, many parallel passages from Sh. and his contemporary authors. Through lack of space, the student must be referred for them to the volume itself, which, if he possess it, is no hardship. ED.]

COLLIER (*Notes*, &c. (ed. 1) p. 408). In fact, it is not at all known whether the curtain, separating the audience from the actors, was woollen or linen. As it seems to us, the substitution the (MS.) recommends cannot be doubted—'the *blankness* of the dark.' The scribe misheard the termination of *blankness*, and absurdly wrote 'blanket.'

SINGER (*Sh. Vind.* &c. p. 252). See 3 Hen. VI: IV, ii, 22, 'night's black mantle,' and 1 Hen. VI: II, ii, 2, 'night—Whose pitchy mantle overveil'd,' &c.

BROWN (p. 178). [After ridiculing Dr. Johnson's condemnation in this passage of such words as 'dun,' and 'knife,' and 'peep,' and supposing that it would be mightier in Johnsonian phrase: 'direct a glance of perquisition through the fleecy-woven integument of the tenebrosity,' the author adds:] Lady Macbeth determines on murdering the King in his bed. 'Top-full of direct [*sic*] cruelty' in the anticipation of the deed, her thoughts occupied in the very act of stabbing her guest in his bed,

Greater than both, by the all-hail hereafter!

53. [They embrace] Coll. ii.

---

she naturally, and consequently with propriety, takes a metaphor from it in the word *blanket*. By the occasional skilful application of a common every-day expression, the application of a household word, the mingling of the conveniences or wants of life with deeds of death, our imagination, while reading Sh., is so forcibly enthralled. Had the old King been described as reposing on a stately couch, after the fatigue of his journey, we could not have sympathised with his fate so much, as when we find him, like ourselves, sleeping in a bed, with sheets and blankets. Such is at least a portion of Sh.'s magic. To find fault with it is to wish to be disenchanted.

DYCE. Coleridge proposed '—— the *blank height* of the dark,' &c.; a conjecture which appeared in the first ed. of his *Table Talk* (ii, 296), but which, on my urging its absurdity to the editor, was omitted in the second ed. of that valuable miscellany. The old reading is thoroughly confirmed by the citations in the *Variorum*.

C. MANSFIELD INGLEBY (*N. & Qu.* 1853, vii, 546). In the R. of L., st. cxv, we have a passage very nearly parallel, where the *cloak* of night is invoked to screen a deed of adultery; in Macbeth the *blanket* of night is invoked to hide a murder; but the foul, reeking, smoky cloak of night, in the passage just referred to, is clearly parallel to the smoky blanket of night in Macbeth. The complete imagery of both passages has been happily caught by Carlyle (*Sartor Resartus*), who, in describing night, makes Teufelsdröckh say, 'Oh, under that *hideous coverlet of vapours, and putrefactions, and unimaginable gases*, what a fermenting-vat lies simmering and hid!'

WHITE. The man who does not apprehend the meaning and the pertinence of the figure, 'the blanket of the dark,' had better shut his Sh., and give his days and nights to the perusal of —— some more correct and classic writer.

KNIGHT (ed. 2). The phrase in 'Cymb.' III, i, 44, 'If Cæsar could hide the sun from us with a *blanket*,' gives the key to the metaphor.

COLLIER (ed. 2). This passage from 'Cymb.' has no other relation to the line in 'Macbeth' than that 'blanket' occurs in both plays.

BAILEY (i, 92). *Blackness* is in every way preferable to *blankness*; and we must bear in mind that '*the dark*' is here a synonyme for *the night*. This reading is supported by Ant. and Cleop. I, iv, 13. And it may also derive indirect support from a remarkable expression in the epistle of St. Jude, verse xiii: 'Wandering stars, to whom is reserved the blackness of darkness for ever.'

STAUNTON. If 'blanket' is a word too coarse for the delicacy of the commentators, what say they to the following from Middleton's 'Blurt Master Constable,' III, i?—'Blest night, wrap Cynthia in *a sable sheet*.'

CLARENDON. The covering of the sleeping world. From the French *blanchet*. For homeliness of expression we may compare another passage from *Mortimeriados*, sig. C 2 recto: 'As when we see the spring-begetting Sunne, In heauens black night-gowne couered from our sight.'

HALLIWELL. There is no reason for suspecting any corruption.

JESSOPP (*N. & Qu.* 3d S. VII, Jan. 21, '65). For 'blanket' substitute *blankest*, which conveys the idea of the most intense darkness, and, being a word such as Sh. would use, adds to the power of the passage.

[In *N. & Qu.*, Apr. 1, '65, 'B. T.' proposed '*blonket*,' with the meaning given to

Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.
Macb. My dearest love,
Duncan comes here to-night.
Lady M. And when goes hence?
Macb. To-morrow, as he purposes.
Lady M. O, never

55, 56. *This...future*] One line, Ktly.
55. *present*] *present time* Pope, +, Cap. Steev. ('73, '78).
feel] *feel me* Anon.*
56. *My*] om. Pope,
dearest] *dear'st* Cap. Dyce ii, Huds.
57. *Duncan*] *Duncane* $F_2F_3F_4$.

it in old dictionaries, of 'thunder-cloud.' But on June 10, '65, he admitted his error, 'as, after much search, no confirmation of that sense' could be found. ED.]

52. **hold!**] H. ROWE. Much has been written to show the enormous wickedness of this speech; but my Devil, who is a kind of short-hand critic, has summed it up in one word—CHARMING.

TOLLET. The thought is taken from the old military laws which inflicted capital punishment upon 'whosoever shall strike stroke at his adversary, either in the heat or otherwise, if a third do cry *hold*, to the intent to part them; except that they did fight a combat in a place enclosed; and then no man shall be so hardy as to bid *hold*, but the general.' P. 264 of Bellay's *Instructions for the Wars*, translated in 1589.

53. **all-hail**] CLARENDON. Lady M. speaks as if she had heard the words as spoken by the witch, I, iii, 50, and not merely read them as reported in her husband's letter, I, v, 8.

hereafter] MRS. JAMESON (vol. ii, p. 324). This is surely the very rapture of ambition! and those who have heard Mrs. Siddons pronounce the word *hereafter*, cannot forget the look, the tone, which seemed to give her auditors a glimpse of that awful *future*, which she, in her prophetic fury, beholds upon the instant.

55. HUNTER. This line halts, and should, I think, be completed thus, 'I feel [e'en] now,' rather than by the introduction of the word 'time.' Nothing is more plain than that, in considering the text of this play, great license is to be given to an editor. [LETTSOM proposed the same emendation, ap. DYCE (ed. 2). ED.]

DYCE. Steevens remarks: 'The sense does not require the word time'—which is true; 'and it is too much for the measure'—which is nonsense.

WALKER (*Vers.* &c. p. 156). Here I suspect a word has dropt out—an accident which seems to have happened not unfrequently in the Folio Macbeth.

ignorant] JOHNSON. This has here the signification of *unknowing*; I feel by anticipation those future honours, of which, according to the process of nature, the *present time* would be *ignorant*.

CAPELL (ii, 8). *Ignorant* of either honour or greatness, which reside in nothing but royalty.

DELIUS. It seems to me to be more Shakespearian to take this in a passive sense, like so many other adjectives in Sh.—our unknown, obscure, inglorious present. As in Wint. Tale, I, ii, 397, 'ignorant concealment.'

feel] ABBOTT, § 484. See I, ii, 5.

Shall sun that morrow see!
Your face, my thane, is as a book where men
May read strange matters. To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue: look like the innocent flower,
But be the serpent under't. He that's coming
Must be provided for: and you shall put
This night's great business into my dispatch;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.
Macb. We will speak further.
Lady Macb. Only look up clear;
To alter favour ever is to fear:

59. *sun*] *his sun* Jackson.
60. *a*] om. F_2.
61. *matters. To....time,*] Theob.
matters, to...time. F_1F_2. *matters to... time.* F_3F_4, Pope.
70. *to fear*] *and fear* Theob. ii.

59. **Shall...see!**] ABBOTT, § 511. After Lady M. has openly proposed the murder of Duncan in these words, she pauses to watch the effect of her words till she continues. For further instances of broken lines see I, ii, 20, 37, 41, 51, 59; I, iii, 103; II, iii, 120; II, ii, 20; IV., iii, 28.

60. **book**] CLARENDON. Compare Rom. and Jul. I, iii, 81.

61. **time**] DELIUS. Time with the definite article means in Sh. the present time, the age we live in. In order to beguile men you must assume the same expression as they do. See I, vii, 81.

CLARENDON. Not wile away the time—though Sh. elsewhere uses the phrase in this sense, in Twelfth Night, III, iii, 41—but delude all observers. Compare Rich. III: V, iii, 92.

62. **like the time**] STEEVENS. The same expression occurs in Daniel's *Civil Wars*, Book viii—'He draws a traverse 'twixt his grievances; Looks like the time: his eye made not report.' [See Appendix, p. 388. ED.]

70. **favour**] STEEVENS. Look, countenance.

to fear] SEYMOUR. To change countenance is always a dangerous indication of what is passing in the mind; *to fear* for, to give cause for fear.

C. LOFFT. If you change your countenance thus, your fears will not fail to be known; since all men understand this symptom by which fear betrays itself.

ELWIN. The sense of the sentence is intentionally doubled. To wear an altered face, an unusual expression, is at the same time to be *irresolute*, and to render others *apprehensive of a hidden intention*.

CLARENDON. Lady M. detects more than irresolution in her husband's last speech.

FORSYTH (p. 64). (Action, life, passion—men and women in every possible position—are nearly all in all throughout Sh.'s works; external nature being used only as a foil to show off the lights and shades of the great drama of human existence.) Sh. does not paint landscape at all, as we now understand that word, not even for his own special dramatic purposes. In observation his faculty is microscopical; a wide and extended view of natural scenery he will not pourtray. With

Leave all the rest to me. [*Exeunt.*

SCENE VI. *Before Macbeth's castle.*

Hautboys and torches. Enter DUNCAN, MALCOLM, DONALBAIN, BANQUO, LENNOX, MACDUFF, ROSS, ANGUS, and Attendants.

Dun. This castle hath a pleasant seat; the air

SCENE VI.] SCENE VIII. Pope i, Han. Warb. Johns. SCENE II. Pope ii. SCENE IV. Rowe i.

Before....] The Castle Gate. Rowe, Pope, Han. Before Macbeth's Castle Gate. Theob. Warb. Johns.

Hautboys and torches.] Rowe. Hoboyes, and Torches. Ff (Hoboys, F_4). Hautboys. Servants of Macbeth with Torches. Cap.

1. Duncan...] King... Ff.

1, 2. *the air...itself*] Rowe. One line, Ff.

---

unerring accuracy of eye he seizes on particular objects, investing them with the lively hues of his exuberant imagination; he does not see, he does not choose to describe, an entire landscape. . . . What is perhaps the most noticeable of all is, that in his sketches, incomplete as they are, of natural scenery, he scarcely ever mentions that form of it which is now held as the most enchanting, sublime and attractive to cultivated minds—the scenery, namely, of mountainous regions. . . . Whatever else the great poet saw in nature, he apparently could not see the grandeur of the everlasting hills; 'the difficult air of the iced mountain top' was by him unbreathed and unknown. Once only, in the whole range of his works (unless we should except some slight references in Cymbeline), does he introduce his readers to the heart of a wild and hilly region in the present passage. . . . The allusions to the site of Macbeth's castle happen to be perfectly correct; the wonder is how the writer should have been conversant with such details. . . . [Whether Sh. described the scene from personal observation or from an inspiration of genius], the puzzle is how the describer should have overlooked other features of infinitely more prominence and importance in the landscape surrounding Inverness—the magnificent sweep of river and estuary, and the grand domination of the different mountain ranges.

1. **seat**] JOHNSON (*Obs.* 1745). I propose *site*, as the ancient word for *situation*. For the sake of the measure I adjust line 6, 'Smells wooingly. Here is no jutting frieze.' [As Dr. Johnson did not repeat these emendations in his edition of 1765, we may presume that they were withdrawn. ED.]

REED. Compare BACON'S *Essays*, xlv: 'He that builds a faire house upon an *ill seat*, committeth himself to prison. Neither doe I reckon it an *ill seat*, only where the aire is unwholesome, but likewise where the aire is unequal; as you shall see many fine *seats* set upon a knap of ground invironed with higher hills round about it, whereby the heat of the sunne is pent in, and the wind gathereth as in troughs; so as you shall have, and that suddenly, as great diversitie of heat and cold, as if you dwelt in several places.'

SIR J. REYNOLDS. This short dialogue between Duncan and Banquo has always appeared to me a striking instance of what in painting is termed *repose*. Their con-

Nimbly and sweetly recommends itself
Unto our gentle senses.
Ban. This guest of summer,
The temple-haunting martlet, does approve
By his loved mansionry that the heavens' breath
Smells wooingly here: no jutty, frieze,

3. *Unto...senses*] *Gentle unto our sense* Becket. *gentle senses*] *general sense* Warb. *gentle sense* John's Conj. Cap. *gentle sense'* Allen MS).

4. *martlet*] Rowe. *Barlet* Ff.

5. *By...heavens*] *By...mansiönry... heavens* As one line, Ktly. *mansionry*] Theob. *mansonry* Ff, Rowe, Pope i. *masonry* Pope ii, Han.

5. *the*] om. Pope, +.

6–10. *Smells...delicate*] Steev. ends the lines *buttress,...made...they...air... delicate.*

6. *wooingly*] *sweet and wooingly* Han.

jutty, frieze] Steev. *jutty frieze* Ff, Johns. *jutting frieze* Pope, +, Cap.

---

versation very naturally turns upon the beauty of its situation, and the pleasantness of the air; and Banquo, observing the martlets' nests in every recess of the cornice, remarks, that, where those birds most breed and haunt, the air is delicate. The subject of this quiet and easy conversation gives that repose so necessary to the mind after the tumultuous bustle of the preceding scenes, and perfectly contrasts the scene of horror that immediately succeeds. It seems as if Shakspeare asked himself, What is a prince likely to say to his attendants on such an occasion? Whereas the modern writers seem, on the contrary, to be always searching for new thoughts, such as would never occur to men in the situation which is represented. This also is frequently the practice of Homer, who, from the midst of battles and horrors, relieves and refreshes the mind of the reader by introducing some quiet rural image, or picture of familiar domestic life.

[See also to the same effect REED'S *'Lectures,'* &c. p. 231. ED.]

3. **senses**] JOHNSON. *Senses* are nothing more than *each man's sense. Gentle sense* means *placid, calm, composed,* and intimates the peaceable delight of a fine day.

ABBOTT, § 471. See note on II, iv, 14.

CLARENDON. Our senses, which are soothed by the brisk, sweet air. The same construction, in which the action of the verb is expressed by applying an epithet to the object, is found in III, iv, 76.

This] LETTSOM. Read *'The.'* 'This' was repeated by mistake from the preceding speech.

4. **martlet**] STEEVENS. Rowe's emendation is supported by Mer. of Ven. II, ix, 28.

HUNTER. It may be further justified by comparison with the following passage in Braithwaite's *Survey of History*, 1638: 'As the martin will not build but in fair houses, so this man will not live but in the ruins of honour.' Sh. was, we see, choice in his epithet, and exact in his natural history—'*temple*-haunting.' This passage, when looked at in the original copies, shews of itself how carelessly the original editors performed their duties, at least in the first act of this tragedy.

5. **mansionry**] STAUNTON. Looking to the context, 'his pendent bed and procreant cradle,' should we not read, *love-mansionry?*

DELIUS. Theobald's emendation is not quite so certain as Rowe's 'martlet.'

6. **jutty**] MALONE. A jutty, or *jetty*, (for so it ought rather to be written,) is not

Buttress, nor coign of vantage, but this bird
Hath made his pendent bed and procreant cradle:
Where they most breed and haunt, I have observed
The air is delicate.

Enter LADY MACBETH.

Dun. See, see, our honour'd hostess! 10

8. *made*] *made'* Allen (MS).
his] *this* F_4, Rowe i.
8, 9. *cradle:...haunt,*] Rowe. *cradle, ...haunt:* Ff.
9. *most*] Rowe. *must* Ff. *much* Coll ii (MS.).
10. Lady Macbeth.] Lady. Ff (and throughout).
See, see,] *See!* Han.

---

here an epithet to *frieze*, but a substantive, signifying that part of a building which shoots forward beyond the rest. See Florio's *Italian Dictionary*, 1598: '*Barbacane.* An outnooke or corner standing out of a house; a *jettie.*' '*Sporto.* A porch, a portal, a bay-window, or out-butting, or *jettie*, of a house, that jetties out farther than anie other part of the house.' See also *Surpendue*, in Cotgrave: 'A *jettie;* an out-jetting room.'

STEEVENS. Sh. uses the verb *to jutty* in King Hen. V: III, i, 13.

WALKER (*Crit.* ii, 14) conjectures that a word is here omitted.

DYCE (ed. 2). This line seems to be mutilated.

CLARENDON. Probably some word like 'cornice' has dropped out after 'jutty.'

7. coign of vantage] JOHNSON. Convenient corner.

HUNTER. It is remarkable that this compound rarely occurs. Dr. Johnson's explanation is surely erroneous. In the *Porta Linguarum Trilinguis*, an *advantage* is described 'a something added to a building, as a jutting.' The following, from the *Pacata Hibernia*, contains something which approaches the nearest of anything I have found to the word in question. Carew, the author, is describing Blarney Castle: 'It is four piles joined in one, seated upon a main rock, so as to be free from mining, the walls eighteen feet thick, and *flanked at each corner to the best advantage.*' Sh.'s French reading, perhaps, supplied him with it.

DYCE (*Few Notes*, &c.). *Coigne* is certainly a word of rare occurrence: 'And Cape of Hope, last *coign* of Africa.'—Sylvester's *Du Bartas,—The Colonies*, p. 129, ed. 1641. (The original has '*angle* dernier d'Afrique.')

CLARENDON. Of course, a corner convenient for building a nest. '*Coign*,' from the French *coin*, formerly spelt 'coing.' See Cor. V, iv, 1.

7. **bird**] KEIGHTLEY (*Expositor*, 331). There can be little doubt, I think, that *on't* was effaced at the end of this line; for the poet could hardly, even in his most careless moments, have termed solid parts of a building 'pendent nests,' &c. Wordsworth, with this very place in his mind, wrote: '*On* coigns of vantage *hang* their nests of clay.' (Misc. Son. 34.) It is also in favour of this reading that it throws the metric accent on *this*, thereby adding force.

9. **most**] COLLIER (ed. 1). Sense might be made out of *must* of the old copies, supposing Banquo to mean only that the swallows *must* breed in their procreant cradles; adding, in the words, 'the air is delicate,' his accordance with Duncan's previous remark.

The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you
How you shall bid God 'ild us for your pains,

11. *sometime is*] *sometime's* Pope i, Walker. *sometimes* Pope ii. *sometimes is* Theob. Han. Warb. Johns.

12, 13. *you How you*] *you:—How?—You* Jackson.

13. *shall'*] *should* Rowe ii, Pope, Theob. Warb. Johns.

13. *God'ild*] Globe. *god-eyld* Ff, Rowe, Pope, Theob. Knt, Sta. *Godild* Han. *god-yeld* Warb. *god-yield* Johns. *God yield* Steev. Var. Sing. Coll. Huds. White, Ktly. *God-ild* Cap. *God ild* Dyce.

---

11. sometime] CLARENDON. Sometimes. The two forms are used indifferently by Sh. In many cases edd. have altered the original reading where it contradicted the modern distinction between the words. See IV, ii, 75.

13. God'ild] WARBURTON. That is, *God-yield* is the same as *God reward.*

JOHNSON. I believe *yield* is a contraction of *shield.* The wish implores not *reward,* but *protection.*

STEEVENS. It is found at length in Ant. and Cleop. IV, ii, 33. Again, in the old metrical romance of Syr Guy of Warwick, bl. l. no date: 'Syr, quoth Guy, *Goa yield it you.*'

NARES. Or *God dild you.* Corrupt forms of speech for 'God *yield,* or give, you some advantage.'

HUNTER. A passage in Palsgrave's *French and Eng. Dict.* at once determines the point: 'We use "God yelde you" by manner of thanking a person.' p. 441, b.

CLARENDON. Compare As You Like It, V, iv, 56. The phrase occurs repeatedly as 'God dild you' in Sir John Oldcastle, 1600, one of the spurious plays in F_3.

11–14. STEEVENS. The passage is undoubtedly obscure, and the following is the best explication of it I can offer: Marks of respect, importunately shown, are sometimes troublesome, though we are still bound to be grateful for them, as indications of sincere attachment. If you pray for us on account of the trouble we create in your house, and thank us for the molestations we bring with us, it must be on such a principle. Herein I teach you that the inconvenience you suffer is the result of our affection; and that you are therefore to pray for us, or thank us, only as far as prayers and thanks can be deserved for kindnesses that fatigue, and honours that oppress. You are, in short, to make your acknowledgments for intended respect and love, however irksome our present mode of expressing them may have proved.—To *bid* is here used in the Saxon sense—to *pray.*

KNIGHT. The love which follows us is sometimes troublesome; so we give you trouble, but look you only at the love we bear to you, and so bless us and thank us.

COLLIER. Duncan says that even love sometimes occasions him trouble, but that he thanks it as love notwithstanding; and that thus he teaches Lady M., while she takes trouble on his account, to 'bid God yield,' or reward, him for giving that trouble.

HUNTER. The affection which urges us to desire the society of our friends is sometimes the occasion of trouble to them; but still we feel grateful for the affection which is manifested. So you are to regard this visit; and with this view of it you will be disposed to thank us for the trouble which we occasion you.

ELWIN. The love of others is sometimes troublesome to us; but, because of the kind intention it contains, we receive it with the thanks due to love: in saying

And thank us for your trouble.
Lady M. All our service,
In every point twice done, and then done double,
Were poor and single business, to contend
Against those honours deep and broad, wherewith
Your majesty loads our house: for those of old,
And the late dignities heap'd up to them,
We rest your hermits.
Dun. Where 's the thane of Cawdor?
We coursed him at the heels, and had a purpose
To be his purveyor: but he rides well,
And his great love, sharp as his spur, hath holp him
To his home before us. Fair and noble hostess,
We are your guest to-night.
Lady M. Your servants ever

17–20. *Against:....hermits*] Pope. Four lines ending *broad,....house:.... dignities,....Hermits.* Ff, Rowe.
20. *hermits*] *Ermites* F_1. *Hermites* F_2.
23. *as*] *at* F_2.
24. *To his*] *To's* Pope, +.

---

which I teach you how you should ask God's blessing upon me for giving trouble to you. It is an elegantly punctilious mode of saying that regard for Macbeth and his wife is the cause of his visit.

HUDSON. If this passage be obscure, we should like to know what isn't. Is anything more common than to thank people for annoying us, as knowing that they do it from love? And does not Duncan clearly mean that his love is what puts him upon troubling them thus, and therefore they will be grateful to him for the pains he causes them to take?

16. **single**] WHITE. That is, small business. So in 2 Hen. IV: I, ii, 207, and Temp. I, ii, 432, and I, iii, 140 of this play. There is a whimsical likeness and logical connection between this phrase and one which has lately come into vulgar vogue, 'a *one-horse* affair,' 'a *one-horse* town,' &c.

16. **contend**] CLARENDON. To vie with, to rival, as gratitude should rival favours conferred.

17. **deep and broad**] For Transposition of Adjectives, see ABBOTT, § 419.

18. **to**] ABBOTT, § 185. See note on III, i, 51.

19. **hermits**] STEEVENS. We as *hermits* or *beadsmen* shall always pray for you. Thus in Arden of Feversham, 1592, 'I am your *beadsman*, bound to pray for you.'

22 **purveyor**] CLARENDON. Cotgrave gives 'Pourvoyeur: m. A prouidor, a purueyor.' He was sent before to provide food for the King and suite as the harbinger provided lodging. See Cowel, Law Interpreter, s. vv. 'Pourveyor' and 'Harbinger.' The accent is here on the first syllable.

[For list of words in which the accent was nearer the beginning than with us, see ABBOTT, 492. ED.]

23. **holp**] CLARENDON. We have this form in Rich. II: V, v, 62.

Have theirs, themselves, and what is theirs, in compt,
To make their audit at your highness' pleasure,
Still to return your own.
Dun. Give me your hand;
Conduct me to mine host; we love him highly,
And shall continue our graces towards him.
By your leave, hostess. [*Exeunt.*

SCENE VII. *Macbeth's castle.*

Hautboys and torches. Enter a Sewer, *and divers* Servants *with dishes and service, and pass over the stage. Then enter* MACBETH.

Macb. If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination

26. *theirs, in compt,*] Han. *theirs, in compt* Pope i. *theirs in compt,* Ff, Theob. Warb. Johns. *theirs in compt* Pope ii. *theirs, in compt;* Cap.

29. *host; we*] Cap. *host, we* F_3F_4, Rowe,+. *host we* F_1F_2.

31. [kisses her. Nicholson conj.*

SCENE VII.] SCENE IX. Pope. SCENE VIII. Johns.

Macbeth's castle.] An Apartment. Rowe. An Apartment in Macbeth's Castle. Theob. A lobby in the castle. Dyce.

Hautboys and torches.] Ho-boyes. Torches. F_1F_2. Ho boyes. Torches. F_3. Hoboys. Torches. F_4.

a Sewer, and] om. Rowe, +.

and pass over...] over...Ff, Rowe,+.

1. *done...done,*] Huds. *done,...done,* Ff, Cap. Steev. Knt, Coll. *done,.... done;* Pope, +.

1, 2. *well It....quickly: if*] Rowe ii. *well, It...quickly: if* Ff. *well. It ...quickly. If* Anon. apud Johns. conj. *well. It...quickly if* G. Blink (N. and Qu., 25 May, 1850), White.

---

26. **in compt**] STEEVENS. That is *subject to account.* So, Timon II, i, 35. The sense is: We, and all who belong to us, look upon our lives and fortunes not as our own properties, but as things we have received merely for your use, and for which we must be accountable, whenever you please to call us to our audit; when we shall be ready to answer your summons, by returning you what is your own.

30. CLARENDON. To scan this line we must pronounce 'our' as a dissyllable, and 'towards' as a monosyllable. Instances of each are common.

ABBOTT (§ 492). 'And shâll | contin | ue our grâ | ces tó | wards hím.'

31. CLARENDON. Here Duncan gives his hand to Lady Macbeth, and leads her into the castle.

COLERIDGE (i, 247). The lyrical movement with which this scene opens, and the free and unengaged mind of Banquo, loving nature, and rewarded in the love itself form a highly dramatic contrast with the labored rhythm and hypocritical over-much of Lady Macbeth's welcome, in which you cannot detect a ray of personal feeling, but all is thrown upon the 'dignities,' the general duty.

Stage direction, Sewer] STEEVENS. An *officer*, so called from his placing the dishes on the table. *Asseour*, French; from *asseoir*, to *place*. In Chapman's Iliad, lib. xxiv: 'Automedon as fit was for the reverend *sewer's* place; and all the browne joints serv'd On wicker vessel,' &c. Another part of the *sewer's* office was to bring

Could trammel up the consequence, and catch,
With his surcease, success; that but this blow

4. *his*] *its* Pope, +, H. Rowe. Johns. conj. H. Rowe, Ktly.
surcease, success] *success, surcease*

---

water for the guests to wash their hands with; his chief mark of distinction was a towel round his arm. In Ben Jonson's Silent Woman: '——clap me a clean *towel* about you, like a *sewer*.

CLARENDON. From the French *essayeur*, and meant originally one who tasted of each dish to prove that there was no poison in it. Afterwards it was applied to the chief servant, who directed the placing of the dishes on the table. In Palsgrave, Eclaircissement de la Langue Française, we have the verb thus: 'I sewe at meate. *Je taste.*' So again in Holinshed, ii, p. 1129, col. 2, 'the Esquier that was accustomed to sew and take the assay before Kyng Richarde.' What is included in the word 'service' may be illustrated by the following stage direction from Heywood's A Woman Killed with Kindness: 'Enter Butler and Jenkin with a table-cloth, bread, trenchers, and salt.'

DELIUS. After the sewer and his attendants have passed over the stage, a long pause is to be assumed before the entrance of Macbeth, during which the feast in honor of Duncan begins and continues.

1, 2. WHITE. The punctuation of the Folios, in which the colon [after 'quickly'] takes the place (as it so often does) of a comma, or rather indicates a sectional pause in the rhythm, has been preserved, with the exception of the superfluous comma at the end of the first line, in every ed. of the play that I have examined. The consequence has been an almost universal misapprehension of the significance of these lines, even among actors, by whom they are generally read as if they meant, 'If the murder is to be done, when I do it I had better do it quickly.' But this thought is not only very tame, and therefore entirely unsuited to the situation, and inexpressive of the speaker's mental state, but entirely incongruous with the succeeding passage of the soliloquy, which is the expansion of a single thought and a single feeling twin-born—consciousness of guilt and dread of punishment in a sensitive, imaginative nature, devoid of moral firmness. Macbeth's first thought is, that when the murder is done, the end is not yet, either here or hereafter; and this thought possesses him entirely, until he sees the poisoned chalice commended to his own lips. So Sh. using, as his custom was, one word, 'done,' in two senses, makes the prospective murderer of his guest, his kinsman and his king say,—and with emphasis,—'If it were *done* [ended] when 'tis done, [performed,] *then* it would well. It were done [ended] quickly if the assassination could clear itself from all consequences,' and so on, to show that 'tis not *done* when 'tis done, and therefore it is *not* well. Only with this punctuation, and with this signification, can the first part of this soliloquy have a becoming dignity, and its parts a due connection. Yet, strange to say, in all that has been written about it, with a single exception, there is, as far as my knowledge extends, no hint of this perception of the true meaning of the passage. This single exception is in a masterly analysis of the soliloquy in the *Boston Courier* in 1857. [See Appendix, p. 441. ED.]

KNIGHT (ed. 2) attributes to Mr Macready the punctuation adopted by WHITE.

3. **trammel**] NARES. The mode of *tramelling* a horse, to teach him to amble, is described in G. Markham's *Way to Wealth*, p. 48: having strong pieces of girth, you are to fasten them, 'one to his neer fore-leg and his neer hind-leg, the other to

Might be the be-all and the end-all here, 5

5. *be...end-all*] *be the all, and be the end of all*—Rowe ii.
be-all...end-all] Hyphens, Pope.
end-all here] Han. *end all. Heere*, Ff (*Here*, F_3F_4). *End-all*—Here, Pope, Theob. *End-all*—Here. Warb. Johns. *end-all; here*, Ktly.

---

his farre fore-leg and his farre hind-leg, which is called among horsemen *trammelling*,' &c. It is also the name for a peculiar kind of net. See Spenser, F. Q. II, ii, 15. Also, 'Nay, Cupid, pitch thy *trammel* where thou please'—Quarles's *Emblems*.

CLARENDON. Cotgrave gives 'Tramail: m. A Trammell, or net for Partridges,' and again, 'Traineller: To trammel for Larkes.' The idea is followed up by the word 'catch.'

4. **his surcease, success**] JOHNSON. If the murder could terminate in itself, and restrain the regular course of consequences, if *its success* could secure *its surcease*, if, being once done *successfully*, without detection, it could *fix a period* to all vengeance and inquiry, so that *this blow* might be all that I have to do, and this anxiety all that I have to suffer; if this could be my condition, even *here* in *this world*, in this contracted period of temporal existence, on this narrow *bank* in the ocean of eternity, *I would jump the life to come*, I would venture upon the deed without care of any future state. But this is one of *those cases* in which judgement is pronounced and vengeance inflicted upon us *here* in our present life. We teach others to do as we have done, and are punished by our own example.

STEEVENS. *His* is used instead of *its* in many places.

JENNENS. 'His' refers to Duncan, and the meaning is: If the assassination of Duncan would secure me the consequence I aim at, and procure me with his *surcease*, or death, success to my ambitious designs, &c. &c.

HUNTER. That 'surcease' may be equivalent to *cessation* is evident from Rom. & Jul., IV, i, 97.

ELWIN. *His* relates to *consequence*. The literal meaning of the passage is, *If the assassination could net up its own consequence, and catch with his* (the consequence's) *stop, success*, &c.

COLLIER. To 'surcease' is to finish or conclude, and the meaning, of course, is, 'and catch success with its conclusion.'

HUDSON. In Bacon's Of Church Controversies: 'It is more than time that there were an end and *surcease* made of this immodest and deformed manner of writing,' &c. *His* for its, referring to assassination.

STAUNTON. The obscurity which critics lament in this passage is due to themselves. If, instead of taking 'success' in its modern sense of *prosperity*, they had understood it according to its usual acceptation in Sh.'s day as *sequel, what follows*, &c., they must have perceived at once that to '*catch*, with his surcease, *success*,' is no more than an enforcement of 'trammel up the consequence.' The meaning obviously being: If the assassination were an absolutely final act, and could shut up all consecution,—'be the be-all and end-all' even of this life only,—we would run the hazard of a future state.

CLARENDON. The etymological connection of this word with 'cease' is apparent only, not real. 'Cease' is derived from *cesser*, but 'surcease' from *sursis*, and that from *surseoir*. 'Surcease' is a legal term, meaning the arrest or stoppage of a suit, or superseding a jurisdiction. As a substantive it is found here only in Sh. He

But here, upon this bank and shoal of time,

6. *But here, upon*] Here *only on* Pope, Han.
shoal] Theob. *schoole* F_1F_2. *school* F_3F_4, Pope, Jenn. Elwin. *shelve* Warb.
time,] *time*—Rowe.

twice uses the verb 'surcease,' both times in the sense of 'cease.' We are inclined to agree with Elwin that 'his' refers to 'consequence:' 'If the murder could prevent its consequence, and by the arrest of that consequence secure success.'

6. **shoal**] THEOBALD. This *Shallow*, this *narrow Ford* of humane Life, opposed to the *great Abyss* of Eternity.

HEATH. 'School' gives us a much finer sentiment and more pertinent to the purpose of the speaker. This present life is called a school, both because it is our state of instruction and probation, and, also, because our own behavior in it instructs others how to behave toward us, as is more fully expressed two lines lower. 'Bank' means the same in this place as *bench*.

CAPELL (*Notes* ii. 9) refers to a thought somewhat resembling this in Tit. And., III, i, 93.

TIECK (apud Knight). 'Bank' is here the *school-bench;* 'time' is used as it frequently is for the *present time*. *Shoal* does not fit the context, and smothers the idea of the author. Macbeth says, If we could believe that after perpetrated wickedness we could enjoy peace in the present—(here occurs to him the image of a *school*, where a scholar anticipates a complaint or an injury)—if the present only were secure, I would care nothing for the future—what might happen to me—if this *school* were removed. . . . . But we receive the judgment in this *school* where we 'but *teach* bloody instructions,' &c. &c.

HUNTER. Johnson leaves it a little doubtful whether he justly apprehended the force of the 'But here,' where 'but' is certainly used in the sense of 'only,' and perhaps the better punctuation would be to place a semicolon after 'time.' If the blow ended the matter for this world, we would care nothing for the world to come. 'Time' should be printed with a capital letter. The 'bank and shoal of Time' is a favorite image, almost trite; the isthmus between two eternities.

ELWIN. Bank is used for *bench*, and *time* for *mortal life;* which, qualified as *a bench and school of instruction*, is placed in antithesis to *the life to come*. Here the idea of calling this life *the school of eternity*, as preparing man for the part he is to perform there, is not only thoroughly in accordance with the truthful genius of Sh., but it is beautifully sustained in the expressions that follow it, 'that we but *teach* bloody instructions.' The feeling expressed is this: If here only, upon this bench of instruction, in this school of eternity, I could do this without bringing these, my pupil days, under suffering, I would hazard its effect on the endless life to come.

CLARENDON. The same word, differently spelt, as the Folio reading. Human life is compared to a narrow strip of land in an ocean.

NICHOLS (p. 25). 'But here' means here in this world; and 'upon this bank,' upon this earth. Sh. in speaking of it as the 'bank of time' alluded, no doubt, to the numberless years that time had taken in its formation, a geological fact. He calls it also, and very appropriately, the 'schoole' of time, for it is upon it that Time teaches his lessons to man. It was these lessons that Macbeth feared. Sh., speaking elsewhere of time, says: 'Time, thou tutor of the good and bad.' Now, if he considered him a tutor, is there anything unreasonable in his finding him a school to teach in?

We'd jump the life to come. But in these cases
We still have judgement here; that we but teach
Bloody instructions, which being taught return
To plague the inventor: this even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips. He's here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been

10, 11. *the inventor.....Commends*] F_1. Om. $F_2F_3F_4$, Rowe.
10. *this*] om. Pope,+ (—Johns.) *thus*, Mason, Coll. ii (MS).
11. *Commends*] *Returns* Pope,+ (—Johns.) *ingredients*] Pope. *ingredience* Ff, Cap.
16. *bear*] *bare* Daniel.
17. *his*] *this* $F_2F_3F_4$. *faculties*] *faculty* F_3F_4, Pope.

7. jump] STEEVENS. So in Cymb., V, iv, 188.

MALONE. 'We'd *hazard* or run the risk of what might happen in a future state of being.

KEIGHTLEY. 'The life to come' is not the future state, but the remaining years of his own life, as is manifest from what follows. In I, v, 67 we have had 'our nights and days to come.' Also in Tr. and Cr., III, ii, 180. And 'Thus all his *life to come* is loss and shame.'—Cowley, Davideis, II, 616.

8. here] HUNTER. As the thoughts proceed this has reference to the preceding 'here,' meaning in this present world, while we are on this isthmus of Time. In this world we have judgement executed upon us. We teach others to do as we have done. The full form would require 'so' before 'that.' [See ABBOTT I, ii, 60.]

RIDDLE (p. 40) cites as parallel Aristotle, *Rhet.*, I, 12, 26.

10. inventor] MALONE. So in Bellenden's translation of Hector Boethius: 'He [Macbeth] was led be wod furyis, as ye nature of all tyrannis is, quhilks conquessis landis or kingdomes be wrangus titil, ay full of hevy thocht and dredour, and *traisting ilk man to do siclik crueltes to hym, as he did afore to othir.*'

10. this] DYCE (ed. 1. Note on Hen. VIII: I, ii, 64). 'This' and 'these' in our old writers are sometimes little else than redundant.

11. commends] STEEVENS. Offers or recommends. See III, i, 38 and All's Well, V, i, 31. [See Appendix, p. 365. ED.]

11. ingredients] CLARENDON. It is not unlikely that Sh. wrote the word as it appears in the Ff., using it in the sense of 'compound,' 'mixture.'

12. lips] KNIGHT (ed. 2). The entire passage from the beginning of the speech to this point is obscure.

16. Besides] ANON. Henderson, in his delivery, pointed it thus: 'Besides this, Duncan.'

17. faculties] CLARENDON. Powers, prerogatives of office. The Greek equivalent is γέρατα. The word is still used in the old sense in Ecclesiastical Law. See Hen. VIII: I, ii, 73.

So clear in his great office, that his virtues
Will plead like angels trumpet-tongued against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubin horsed
Upon the sightless couriers of the air,

22. *cherubin*] *cherubim* Jenn. Knt, Del. Glo. Cla.
23. *sightless*] *silent* Theob. ii.
23. *couriers*] Pope. *Curriors* Ff. *curriers* Rowe. *coursers* Warb. Theob. Han.

18. **clear**] CLARENDON. Guiltless. See Merry Wives, III, iii, 123.

20. **taking-off**] DELIUS. So in Lear, V, i, 65.

CLARENDON. So in III, i, 104.

21. **babe**] VISCHER (vol. iii, part i, p. 127). We must be very guarded in condemning as offences against taste those bold flashes in passages where pathos speaks its loftier language, and where Sh. for the highest poetic purpose offends the prosaic ideas of order and measure, as *e. g.* in the frightfully grand words of Macbeth [in the present passage]. Thus, too, the words of Goethe in the noble Song of Mignon, 'My bowels burn,' are no offence against taste, but are high above all barren taste with its ideas of propriety.

(Vol. iii, part ii, p. 1237.) In this fearful vision all the consequences of Duncan's murder are grouped together; what the drama has hitherto portrayed in chiaroscuro is here unfolded in clearer treatment: it is not in the mouth of every character that the poet would dare to put such wild, extravagant, phantasmagoric images; they are reserved for the hero, with his nervous temperament, at a moment of the highest tension, when at a glance he scans a horrible future. All of Sh.'s images have something peculiarly sudden and emotional; they remind us of flickering crimson torchlight illuminating a cavern of stalactites, while on the other hand the metaphors of the Greeks and of Goethe rise calmly like the sun, and disclose feature after feature of the landscape in sharp, clear outline. This is epic; the Greek tragedians have undoubtedly something of Sh.'s impassioned, unearthly glow, but cooled in a plastic mould of feeling.

22. **cherubin**] MALONE. The thought seems to have been borrowed from Psalms, xviii, 10. Again in Job, xxx, 22.

CLARENDON. Sh. uses this in several other places, but always in the singular, as *e. g.* Oth., IV, ii. 63. But in this passage the plural is unquestionably required by the sense. To read 'cherubins,' which is the form always found in Coverdale's Bible, or 'cherubims,' that of the Authorized Version, would make the verse, already too full of sibilants, almost intolerable to the ear. The only objection to 'cherubim' is that Sh. was not likely to know that this was the proper Hebrew plural. For the same idea, see Rom. & Jul., II, ii, 28–31.

23. **couriers**] JOHNSON. Runners. *Couriers of air* are *winds, air in motion. Sightless* is *invisible.*

STEEVENS. For 'sightless' in this sense, see I, v, 47. So in Warner's Albion's England, 1602, b. ii, c. xi: 'The scouring winds that *sightless* in the sounding air do fly.'

SEYMOUR. The 'sightless couriers of the air' are not winds, as Dr Johnson sup-

Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other.

24. *eye*] *ear* Daniel.
28. *the other.*] Steev. *th' other.* Ff. *th' other*—Rowe, +. *th' other side.* Han. H. Rowe, Ktly. *the rider.* Mason. *theory.* Jackson. *the other bank.* Anon.* SCENE X. Pope, +.

---

poses, but invisible posters of the divine will that fly unperceived by sense, and unconnected with matter. If winds were meant as the supporters of the babe, the infant would be left in a very perilous predicament, for he must soon be unhorsed by the drowning of the wind.

ABBOTT. See note in I, iv, 11.

25. **drown**] JOHNSON. Alluding to the remission of the wind in a shower.

ELWIN. And also to an object blown into the eye, causing it to fill with tears.

C. LOFFT. I suspect the death of Sir Thomas Overbury and the consequent events were here much in the poet's thoughts.

DELIUS. This image of a shower of tears, in which the storm of passion expends itself, is very common in Sh.

spur] STEEVENS. Lord Bacon uses 'the spur of the occasion.'

MALONE. So in Cæsar and Pompey, 1607, ''Tis ambition's spur that pricketh Cæsar,' &c.

28. **other**] STEEVENS. They who would plead for this supplement [of *side* by Hanmer] should consider that the plural of it, but two lines before, had occurred. The general image, though confusedly expressed, relates to a horse, who, overleaping himself, falls, and his rider under him. To complete the line we may therefore read, 'Falls *upon* the other.'

MALONE. There are two distinct metaphors. I have no spur to prick the sides of my intent; I have nothing to *stimulate* me to the execution of my purpose but ambition, which is apt to overreach itself; this he expresses by the second image, of a person meaning to vault into his saddle, who, by taking too great a leap, will fall on the other side.

KNIGHT. We can scarcely admit the necessity for a change of the original. A person (and 'vaulting ambition' is personified) might be said to *overleap* himself, as well as overbalance himself, or overcharge himself, or overlabor himself, or overmeasure himself, or overreach himself. There is a parallel use of the word *over* in Beaumont & Fletcher: '—— it may be your sense was set too high, and so *overwrought itself.*' The word *over* in all these cases is used in the sense of *too much.* Macbeth compares his *intent* to a courser; I have no spur to urge him on. Unprepared I am about to vault into my seat, but I overleap myself and fall. It appears to us that the sentence is broken by the entrance of the messenger; that it is not complete in itself, and would not have been completed with *side.*

HUNTER. The word *oft* seems lost before 'o'erleaps,' and the word *side* is wanting to make the sense complete.

WALKER (*Crit.* iii, 253). Evidently th' other *side;* and this adds one to the apparently numerous instances of omission in this play.

Enter LADY MACBETH.

How now! what news? 28

Enter...] After line 27, F_4, Rowe, Cap. After 28, Steev. Var. Sing. Knt.

ELWIN. The *intent* in this metaphor is the *horse; Macbeth* personates *ambition* (because, with reference to the deed in question, he has cast from him all other motives of action), and is himself both *rider* and *spur* (for these are united in one, because he is describing them in but one and the same quality of *urger of the steed*); and, acting in this character, he foresees that he must overleap what he jumps for, and fall on the other side of it.

HUDSON. *Side* may have been meant by the poet, but it was not said. And the sense *feels* better without it, as this shows the speaker to be in such an eagerly-expectant state of mind as to break off the instant he had a prospect of any news. The use of *self* for *aim* or *purpose* is quite lawful and idiomatic; as we often say, such a one *overshot himself*, that is, overshot his mark, his aim.

S. SINGLETON (*N. & Qu.*, vii, 404, 1853). Should it not be *its sell? Sell* is saddle (Lat. *sella;* Fr. *selle*), and is used by Spenser in this sense.

ARROWSMITH (*N. & Qu.*, vii, 522) points out that this same conjecture is to be found in W. S. Landor's Works, vol. ii, p. 273, Moxon's ed.

WHITE. Perhaps *side* was meant to be understood, with reference to the occurrence of the word in the preceding clause of the sentence.

BAILEY (i, 60–71). The prefix *over* in 'overleap' must be taken either as an adverb or as a preposition; the consideration of idioms apart, there is no *tertium quid.* If as an adverb, *leaps itself* is not English. If as a preposition, *leaps over itself* is equally destitute of meaning. The only strong ground on which *overleaps itself* can be maintained is that it is an idiom; and this can be proved only by precedents, for which my own earnest search has been in vain. I suggest merely the change of two letters—the substitution of *seat* for *self*, which entirely removes the solecism in the text. See 1 Hen. IV: IV, i, 107; Oth., II, i, 305; Meas. for Meas., I, ii, 165. It has occurred to me to read *th' earth* instead of 'th' other.' In order to fill up the metre we might have recourse to Steevens's emendation, and read 'falls *upon the earth.*' *Falling to the earth* is more expressive for the purpose in view than falling on the other side of the seat coveted by ambition, to which little definite meaning can be attached.

STAUNTON. The only resolution of the enigma which presents itself to our mind is to suppose *intent* and *ambition* are represented in Macbeth's disordered imagination by two steeds, the one lacking all incentive to motion, the other so impulsive that it overreaches itself and falls on its companion.

MASSEY (p. 599). As the text stands, we have in shadowy imagery a most extraordinary horse and rider. Macbeth was no more likely to wear a single spur that *would* strike on *both* sides than the Irishman was to discover the gun that would shoot round the corner. Moreover, his horse must have had three sides to it at the least. Now a horse may have four sides, right and left, inside and outside, and the street *gamins* will at times advise an awkward horseman to ride inside for safety, but it cannot have three sides. And if the single spur had pricked *two sides*, there could have been no *other* left for 'vaulting ambition' to fall on. The truth is, that 'sides' is a misprint. The single spur of course implies a single *side*—the side of

Lady M. He has almost supp'd: why have you left the chamber?

Macb. Hath he ask'd for me?

Lady M. Know you not he has?

Macb. We will proceed no further in this business:
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

Lady M. Was the hope drunk
Wherein you dress'd yourself? hath it slept since?

29. *He has*] *He's* Pope, +. *He hath* Han.
30. *not he has?*] Pope. *not, he has?* Ff. *not? he has.* Cap. conj. Rann.
33. *sorts*] *sort* Theob. Warb. Johns.
34. *would*] *should* Pope, Han.

Macbeth's intent, which leaves '*the other*' for the 'vaulting ambition' to alight on in case of a somersault—the side of Macbeth's *unintent*. Read, 'To prick the *side* of my intent,' &c.

CLARENDON. Macbeth says he has nothing to goad him on to the deed,—nothing to stimulate his flagging purpose, like the private wrongs which he urges upon the murderers of Banquo,—but mere ambition, which is like one who, instead of leaping into the saddle, leaps too far and falls on the other side. The passage supplies a good example of confusion of metaphors. If the sentence be complete, 'the other' must be taken to mean 'the other side,' a not unnatural ellipsis, but one for which we can adduce no example. The word 'sell' occurs frequently in Fairfax's Tasso, as, *e.g.*, Bk. vi, st. 32: 'That he ne'er shook nor stagger'd in his sell.'

ABBOTT. See note on I, ii, 7.

REV. JOHN HUNTER. This seems to me to signify *lights on the opposite of what was intended;* that is, dishonor and wretchedness, instead of glory and felicity.

32. **bought**] CLARENDON. Purchased, acquired. See Rich. II: I, iii, 282, and Mer. of Ven., II, ix, 43.

34. **would**] CLARENDON. We say 'should' in this sense, as in IV, iii, 23, 194, and in Bacon, Essay xxxiii, Of Plantations, 'making of bay salt, if the climate be proper for it, would be put in experience.' [Note on Rich. II: IV, i, 232, 233.] The modern usage of 'shall' and 'will,' 'should' and 'would,' now perfectly logical and consistent, has been gradually refined and perfected. In the time of Sh. and Bacon these words were employed as arbitrarily and irregularly as they still are in conversation by Scotchmen and Irishmen. The late lamented Sir Edmund Head wrote a treatise on the subject which is well worth reading.

ABBOTT. See note I, v, 19.

35, 36. **Was....since?**] ABBOTT (§ 529 (4)). The present metaphor, apart from the context, is objectionable; for it makes Hope a person and a dress in the same breath. It may, however, probably be justified on the supposition that Lady Macbeth is playing on her husband's previous expression, lines 32–35.

35. **drunk**] MALONE. The same expression occurs in King John, IV, ii, 116, 117.

36. **dress'd**] BAILEY (vol. i, p. 72). Surely it is on the confines, at least, of

And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage?
Macb. Prithee, peace:

38. *did*] *bid* Becket.
time] After this Ktly marks a line omitted.
39. *love.*] *heart* = cœur, courage, Allen (MS).
39. *afeard*] Cap. *affear'd* $F_1F_2F_3$. *afraid* F_4, +.
41. *have*] *crave* Becket. *lack* Anon.*
45. *adage?*] Cap. *addage.* Ff.

absurdity to speak of dressing yourself in what may become intoxicated. The substitution of two letters restores, I apprehend, the genuine text. Read *bless'd* for 'dress'd,' and all is plain and apposite and Shakespearian.

37. **green and pale**] DELIUS. This refers to the wretched appearance that Hope presents on awaking from her drunkenness, and in consequence of it.

38. **did**] BAILEY (vol. i, p. 73). This represents hope as looking pale at what had gone by. A new function for hope—a retrospect, instead of a contemplation of the future. To avoid so marked an incongruity, instead of 'did' I propose reading *eyed*, which was probably first corrupted to *dyed*, and then into 'did.'

39. **love**] DELIUS. That is: the love that thou protestest for me is not more genuine than the hope that thou hast cherished to become king.

BAILEY (vol. i, p. 73). It is clear that Lady Macbeth is not talking at all about conjugal affection, but about her husband's courage. Love is here quite out of place—a complete interruption of the train of thought. Moreover, there is no propriety in her telling Macbeth that henceforth she will account his love *green* and *pale*. My emendation is almost sure to startle the reader, but I entertain no doubt that on reflection he will become reconciled to it: 'Such I account thy *liver*.' The *liver* in Sh.'s days was generally considered to be the organ of courage (not entirely to the exclusion of the heart), or rather, perhaps, of cowardice; and a white or pale liver was the synonym of a craven spirit. See 2 Hen. IV: IV, iii, 113.

RITTER. If this be the case, I account thy love for me (*i. e.*, the 'greatness promised' to her in scene v, 12) only such as this hope, a mere drunken fancy.

43. **And live**] JOHNSON. In this there seems to be no reasoning. I should read, Or *live*. Unless we choose rather: *Would'st thou* leave *that*.

STEEVENS. Do you wish to obtain the crown, and yet would you remain such a coward in your own eyes all your life as to suffer your paltry fears, which whisper, 'I dare not,' to control your noble ambition, which cries out, 'I would?'

45. **cat**] PECK (*Memoirs of Milton*, 1740, p. 253). Alluding to the French proverb, *Le chat aime le poisson, mais il n'aime pas a mouiller la patte.*

JOHNSON. 'Catus amat pisces, sed non vult tingere plantas.'

I dare do all that may become a man; 46
Who dares do more is none.
Lady M. What beast was't then

47. *do*] Rowe, Southern (MS),* Coll. (MS). *no* Ff. 47. *beast*] *boast* Coll. (MS).

BOSWELL. It is among Heywood's Proverbs, 1566: 'The cate would eate fishe, and would not wet her feete.'

COLLIER. It is found in the following form in 'Adagia Scotica,' &c., collected by R. B., 1668, 'Ye breed of the cat: ye would fain have fish, but ye have na will to wet your feet.'

46, 47. **I...none**] JOHNSON. The arguments by which Lady Macbeth persuades her husband to commit the murder, afford a proof of Sh.'s knowledge of human nature. She urges the excellence and dignity of courage, a glittering idea which has dazzled mankind from age to age, and animated sometimes the housebreaker, and sometimes the conqueror; but this sophism Macbeth has for ever destroyed, by distinguishing true from false fortitude, in a line and a half; of which it may almost be said, that they ought to bestow immortality on the author, though all his other productions had been lost. [The present lines quoted.] This topic, which has been always employed with too much success, is used in this scene, with peculiar propriety, to a soldier by a woman. Courage is the distinguishing virtue of a soldier; and the reproach of cowardice cannot be borne by any man from a woman without great impatience. She then urges the oaths by which he had bound himself to murder Duncan, another art of sophistry by which men have sometimes deluded their conscience, and persuaded themselves that what would be criminal in others is virtuous in them: this argument Sh., whose plan obliged him to make Macbeth yield, has not confuted, though he might easily have shown that a former obligation could not be vacated by a latter; that obligations, laid on us by a higher power, could not be overruled by obligations which we lay upon ourselves.

HUNTER. This reading, which is merely conjectural, which has not the slightest show of authority from the only copies through which we receive any information respecting the true text as it flowed from the pen of Sh., has so established itself in public opinion, and has received such extravagant praise from Dr Johnson, that he will be thought a rash man who shall attempt to disturb the opinion, and to show that it is not really what the poet wrote or intended. In the first place, the substitution of 'do' for 'no' is most violent. In the second place, if, indeed, Sh. meant to express the sentiment, which the line as *amended* implies, he has written feebly and imperfectly, and left his sense in some, perhaps not inconsiderable, obscurity. It will be admitted that some change in the text as delivered to us is required; that it cannot stand as it appears in the original eds. The question is, not whether it shall be restored, but *how* it shall be restored? and I now venture to propose that the second of the two lines ['*Who...none*'] shall be given to Lady Macbeth, retaining the exact text of the old copies. [See also to the same effect Hunter's *Few Words*, &c., p. 20, 1853. ED.]

47. **beast**] HUNTER. I regard this word as an intruder, and that it has got in thus: a copyist had written 'wast' by mistake twice. The first being but imperfectly effaced or cancelled, it would be easily read 'beast,' the only word like it that could occur.

That made you break this enterprise to me?

ELWIN. Lady Macbeth, perceiving that the exalted character of the argument adduced by her husband renders it impregnable to reasoning, skillfully brings him from the moral position in which he was intrenching himself, by ridiculing that position itself, by this powerfully derisive antithesis: If, as you imply, this enterprise be not the device of a *man*, what *beast* induced *you* to propose it?

COLLIER (Notes, &c., ed. 2). Surely it reads like a gross vulgarism for Lady Macbeth thus to ask, 'What beast made him divulge the enterprise to her?' but she means nothing of the kind: she alludes to Macbeth's former readiness to do the deed, when he was prepared to make time and place adhere for the execution of it, and yet could not now 'screw his courage' to the point, when time and place had, as it were, 'made themselves;' this she calls a mere *boast* on his part: she charges him with being a vain braggart, first to profess to be ready to murder Duncan, and afterward, from fear, to relinquish it.

JOHN FORSTER (*The Examiner*, Jan. 29, 1853). Here Mr Collier reasons, as it appears to us, without sufficient reference to the context of the passage, and its place in the scene. The expression immediately preceding, and eliciting, Lady Macbeth's reproach, is that in which Macbeth declares that he dares do all that may become a *man*, and that he who dares do more *is none*. She instantly takes up that expression. If not an affair in which *a man* may engage, what *beast* was it, then, in himself or in others, that made him break this enterprise to her? The force of the passage lies in that contrasted word, and its meaning is lost by the proposed substitution.

DYCE (*Few Notes*, &c., p. 124). The emendation of the (MS.) is not unobjectionable on the score of phraseology. A '*boast making* one *break* an enterprise to another' is hardly in the style of an experienced writer.

SINGER (*Sh. Vindicated*, p. 253). The almost gentle manner in which, in a former scene, Macbeth hints at his purpose in the words, 'My dearest love, Duncan comes here to-night,' shows that what may be supposed to have passed in their future conference would be anything but a *boast*.

BLACKWOOD'S MAGAZINE (*October*, 1853). There is to our feelings a stronger expression of contempt, a more natural, if not a fiercer, taunt in *boast* than in 'beast.' . . . Tried by their intrinsic merits, we regard *boast* as rather the better reading of the two; and if we advocate the retention of 'beast,' it is only on the ground that it, too, affords a very good meaning, and is *de facto* the text of the Ff.

DELIUS. 'Beast' as opposed to *man*, on the score of reason, was a less harsh expression in Sh.'s time than at present. Rom. & Jul., III, ii, 95.

CLARENDON. *Boast* is utterly inadmissible. 'Then,' which follows, seems more appropriate to the first clause of an indignant remonstrance, if we adopt Rowe's emendation.

STEEVENS. A similar passage is in Meas. for Meas., II, iv, 134, 135.

BAILEY (vol. i, p. 75). Lady Macbeth might with propriety have taken up Macbeth's remarks in one of two ways; she might have replied, '*What beast were you then* (seeing by your own declaration that you were not a man) when,' &c. Or she might have said, 'Since you say such a deed would sink a man below humanity, what *degradation of your nature* was it that made you divulge your project to your wife?' In the first, the term *beast* would be retained, but the structure of the sentence would be changed; in the second, that term would be replaced by another signifying degradation, but the structure of the sentence would remain unaltered.

When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both:
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.

51. *the*] *than* Han.
52. *adhere*] *co-here* Pope,+.
53. *They have*] *They've* Pope,+.
55. *me*:] Cap. *me*—Rowe,+. *me*, Ff, Han. i. *me;* Han. ii. Johns. Sta. *me*.... Ktly.
58, 59. *And....this*] Steev. First line ends at *sworne*, Ff, Knt, Sta.
58. *brains*] *branes* F_2.
so] F_1. *but so* $F_2F_3F_4$,+ Cap.

The received reading is a hybrid between the two. It does not ask Macbeth whether he was then a *beast*, or what vileness actuated him, but what *beast prompted* his disclosure—which is incoherent and beside the mark, since there is no question of external influence, but one of internal conflict and mutation. Inasmuch as the first method here described would alter the structure of the sentence, we are led to adopt the second method, which requires only such a synonyme for degradation as would be readily transmuted into 'beast.' Unless I am greatly mistaken we may find the word in *baseness*. By this reading the metre is preserved by making 'was't' a long or accented syllable, or in other words the last foot becomes an amphibrach instead of an iambus.

In the *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, vol. i, p. 146, Mr KOESTER infers from this word that a former scene has been omitted, either lost, or cut out by some stage-manager, in which Macbeth and his wife discuss the murder, and in which Macbeth asserts his readiness to do the deed and to force the adherence of time and place. 'An aposiopesis, such as Lessing referred to when he asserts that a dramatist is sometimes greater in what he does not say than in what he says, cannot here be seriously maintained. Such a scene is too important to the action of the tragedy to have been overlooked by Sh., who is always so exact in such matters; without it Duncan's murder takes place too early, and it is needed to counterbalance artistically the long-drawn-out, almost epic scenes between Malcolm and Macduff towards the close of the tragedy.' ED.

52. **adhere**] CAPELL (ii, 9). It is not the *coherence* of *time* with *place;* but the *adherence* of these two with the murder of the king.

51, 52. **Nor...adhere**]. See HERAUD, p. 342.

58. **the**] CLARENDON. We should now say 'its brains,' but 'the' is found not unfrequently for the possessive pronoun. Compare the version of Lev., xxv, 5 in the Bishops' Bible: 'That which groweth of the owne accord,' &c. And Bacon, Advancement of Learning, i, 4, § 1: '—— it is the manner of men to scandalize and deprave that which retaineth the state and virtue.'

Macb. If we should fail?
Lady M. We fail!

59. *should*] *shall* Steev. 1773. *fail?*] Ff, Cap. Dyce, Glo. Camb. Sta. Cla. *fail?*—Rowe, Pope, Han. Theob. i. *fail!* Sing. ii. *fail,*—all others.
59. *fail!*] Rowe. *faile?* F_1F_2. *fail?* F_3F_4. Coll. *fail.* Cap. Knt, Huds. Sing. ii. *fail!!* Ktly.

---

out] LETTSOM (WALKER'S *Vers.*, 209, *foot-note*). *But* of F_2 is a crutch furnished by the compassionate editor to assist the lameness of the metre. The idiom of our language, as well as the harmony of the verse, seems to require us to read, 'And dash'd the brains *on't* out, had I so sworn,' &c.

sworn] SEYMOUR. The measure of the line is complete without 'so.'

HUDSON. It is said that Mrs Siddons used to utter the close of this speech in a scream, as though she were almost frightened out of her wits by the audacity of her own tongue. And I can easily conceive how a spasmodic action of fear might lend to such a woman as Lady Macbeth an appearance of superhuman or inhuman boldness. At all events, it should be observed that her energy and intensity of purpose overbears the feelings of the woman; and her convulsive struggle of feeling against that overbearing violence of will might well be expressed by a scream.

59. **We fail!**] STEEVENS. Macbeth having casually employed the former part of the common phrase: *If we fail, we fail,* his wife designedly completes it. *We fail,* and thereby know the extent of our misfortune. Lady Macbeth is unwilling to afford her husband time to state any reasons for his doubt. Such an interval for reflection to act in might have proved unfavorable to her purposes. This reply, at once cool and determined, is sufficiently characteristic of the speaker: according to the old punctuation, she is represented as rejecting with contempt (of which she had already manifested enough) the very idea of failure. According to the mode of pointing now suggested, she admits a possibility of miscarriage, but at the same instant shows herself not afraid of the result. Her answer, therefore, communicates no discouragement to her husband.—*We fail!* is the hasty interruption of scornful impatience. *We fail.*—is the calm deduction of a mind which, having weighed all circumstances, is prepared, without loss of confidence in itself, for the worst that can happen.

MRS JAMESON (ii, 319). Mrs Siddons adopted successively three different intonations in giving the words *we fail.* At first as a quick contemptuous interrogation. Afterwards with the note of admiration, and an accent of indignant astonishment, laying the emphasis on 'we.' Lastly, she fixed on what I am convinced is the true reading—we fail. with the simple period, modulating her voice to a deep, low, resolute tone, which settled the issue at once—as though she had said, 'If we fail, why then we fail, and all is over.' This is consistent with the dark fatalism of the character, and the sense of the line following—and the effect was sublime, almost awful.

KNIGHT. We prefer the quiet self-possession of the punctuation we have adopted.

DYCE (*Remarks*, &c.). There is in reality no difference; whether the words be pointed 'We fail!' or 'We fail?' (and I much prefer the former method), they can only be understood as an impatient and contemptuous repetition of Macbeth's 'we fail,—.' *Any kind of admission* on the part of Lady Macbeth that the attempt

But screw your courage to the sticking-place,
And we'll not fail. When Duncan is asleep,—
Whereto the rather shall his day's hard journey
Soundly invite him,—his two chamberlains
Will I with wine and wassail so convince,
That memory, the warder of the brain,

62. *his*] *this* Pope, Han.

might prove unsuccessful, appears to me quite inconsistent with all that she has previously said, and all that she afterwards says, in the present scene. She hastily interrupts her husband, checking the very idea of failure as it rises in his mind. I recollect, indeed, hearing Mrs Siddons deliver the words as if she was 'stating the result of failure;' but there can be no doubt that she had adopted that manner of delivery in consequence of Steevens's note. [DYCE (*ed.* 1). In the folio the interrogation-point is frequently equivalent to an exclamation-point.]

60. **sticking-place**] STEEVENS. A metaphor perhaps taken from the *screwing up* the chords of string-instruments to their proper degree of tension, when the peg remains fast in its *sticking-place*, i. e.; in the place from which it is not to move. Thus, perhaps, in Twelfth Night, V, i, 126.

STAUNTON. The abiding place,—'Which flower out of my hand shall never passe, But in my heart shall have a sticking-place'—*The Gorgeous Gallery of Gallant Inventions*, 1578.

CLARENDON. A similar figure is found in Cor. I, viii, 11. Compare also Tro. and Cres., III, iii, 22–25. As 'wrest' is an instrument for tuning a harp, this last-cited passage lends some probability to Steevens's interpretation.

63. **chamberlains**] [See Appendix, p. 358.]

64. **wassail**] SINGER. Thus explained by Bullokar in his Expositor, 1616: *Wassaile*, a term usual heretofore for *quaffing* and *carowsing*; but more especially signifying a merry cup (ritually composed, deckt and fill'd with country liquor) passing about amongst neighbors, meeting and entertaining one another on the vigil or eve of the new year, and commonly called the *wassail-bol*.'

CLARENDON. Derived from the Anglo-Saxon *waes hael*, 'be of health.' This, according to Geoffrey of Monmouth, was the salutation used by Rowena to Vortigern in presenting a cup of wine. Hence 'wassail' came to mean drinking of healths, revelry, and afterwards 'drink' itself. Here it means 'revelry.'

64. **convince**] JOHNSON. To *overpower* or *subdue*, as in IV, iii, 142.

STEEVENS. In Holinshed: '—— thus mortally fought, intending to vanquish and *convince* the other.'

HARRY ROWE. My wooden figure, who performs Sh.'s principal characters, and whose head is made of a piece of the famous mulberry tree, observes, that the known property of strong drink is to 'confound' and not to 'convince' the understanding.

CLARENDON. So in Hall's Chronicle, Richard III, fol. 33 a: 'Whyle the two forwardes thus mortallye fought, eche entending to vanquish and conuince the other.'

65–67. CLARENDON. By the old anatomists (Vigo, fol. 6 b, ed. 1586) the brain was divided into three ventricles, in the hindermost of which they placed the memory. That this division was not unknown to Sh. we learn from Love's Lab. Lost, IV, ii, 70. The third ventricle is the cerebellum, by which the brain is connected with the spinal marrow and the rest of the body: the memory is posted in the cerebellum

Shall be a fume, and the receipt of reason
A limbec only: when in swinish sleep
Their drenched natures lie as in a death,
What cannot you and I perform upon
The unguarded Duncan? what not put upon
His spongy officers, who shall bear the guilt
Of our great quell?
Macb. Bring forth men-children only;
For thy undaunted mettle should compose

68. *lie*] *lyes* F_1.
72–74. *Bring...males.*] Aside, Hunter.
73. *mettle*] *metal* F_4. Rowe,+.

like a warder or sentinel to warn the reason against attack. When the memory is converted by intoxication into a mere fume (compare The Temp., V, i, 67), then it fills the brain itself, the receipt or receptacle of reason, which thus becomes like an alembic or cap of a still. For 'fume' compare Cymb., IV, ii, 301. And Dryden's Aurengzebe: 'Power like new wine does your weak brain surprise, And its mad fumes in hot discourses rise.' See also Ant. and Cleop., II, i, 24.

66. **receipt**] CLARENDON. See Bacon, Essay xlvi: 'Fountains, . . . one that sprinckleth or spouteth water; the other a faire receipt of water.'

67. **limbec**] CLARENDON. Derived by popular corruption from 'alembic,' a word adopted from the language of the Arabian alchemists of Spain into all the languages of Europe. The word is formed from *al*, the Arabic definite article, and the Greek ἄμβιξ, used by Dioscorides in the sense of the cap of a still, into which the fumes rise before they pass into the condensing vessel. The word 'limbec' is used by Milton, Par. Lost, iii, 605, and by Fairfax, Tasso, Bk, iv, st. 75. The Italian form is *limbico*.

68. **drenched**] WALKER (*Crit.* i, 165). Cited as a peculiar construction with the adjective.

a death] CLARENDON. The indefinite article may be used here because it is only a kind of death, a sleep, which is meant. Compare Wint. Tale, IV, ii, 3.

72. **quell**] JOHNSON. Murder; *manquellers* being, in the old language, the term for which *murderers* is now used.

NARES. Hence, 'Jack the *giant-queller*' was once used.

COLLIER. To 'quell' and to *kill* are in fact the same word in their origin, from the Saxon *cwellan*.

ELWIN. It is very improbable that Lady Macbeth should be represented, in this place, as thus characterizing, to her husband, their mutual deed, by its most startling and revolting appellation. To *quell* is to *subdue*, to *defeat;* and, by using this word as a neuter noun, she contrives to veil the heinous nature of their guilt, under an expression at once significative of triumph and of the magnitude of the obstacle subdued. It is equivalent to our great *defeating*, or the great *defeat we make*. So in Hamlet, II, ii, 597.

CLARENDON. As a substantive it is found only here. We have 'man-queller' in 2 Hen. IV: II, i, 58. The same compound is used by Wiclif for 'executioner,' in translating Mark, vi, 27, and for 'murderer,' Acts, xxviii, 4.

73. **mettle**] CLARENDON. This is the same word as 'metal,' and in the old eds.

Nothing but males. Will it not be received,
When we have mark'd with blood those sleepy two
Of his own chamber, and used their very daggers,
That they have done't?
Lady M. Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death?
Macb. I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show:
False face must hide what the false heart doth know.
[*Exeunt.*

79. *I am*] *I'm* Pope,+ (—Johns.), Dyce ii.

---

they are spelt indifferently in either sense. Its metaphorical meaning is sometimes so near its natural meaning that it is difficult to distinguish between them. Compare Rich. III: IV, iv, 302.

74–77. **Will....done't?**] HUNTER. It is manifest, on a little consideration of the state of Macbeth's mind, that he could not have used the words given to him in these lines. If he had given utterance to anything like this, he would have said, 'Will it be received,' &c., while the words suit exactly with the state of mind and the objects of the unrelenting lady.

77. **other**] ABBOTT (§ 12). This may be used adverbially for 'otherwise,' as in Oth., IV, ii, 13, All's Well, III, vi, 27, and Com. of Err., II, i, 33.

78. **As**] CLARENDON. Equivalent to, seeing that. We should be inclined to take 'other as' in the sense of 'otherwise than as,' if we could find an example to justify it.

79. **bend up**] CLARENDON. This is, of course, suggested by the stringing of a bow.

81, 82. **Away....know**] HUNTER. With less confidence, these two lines appear to me to belong to Lady Macbeth, and not to her husband. Macbeth was to go in to Duncan in accordance with the message brought by the lady.

ACT II.

SCENE I. *Inverness. Court of Macbeth's castle.*

Enter BANQUO, *preceded by* FLEANCE *with a torch.*

Ban. How goes the night, boy?
Fle. The moon is down; I have not heard the clock.
Ban. And she goes down at twelve.
Fle. I take't, 'tis later, sir.
Ban. Hold, take my sword.—There's husbandry in heaven,
Their candles are all out.—Take thee that too.— 5

Inverness...castle.] Dyce. The same. Court within the Castle. Johns. conj. Cap. Coll. A Hall. Rowe. A Hall in Macbeth's Castle. Pope,+ Hal.

Enter...] Dyce. Enter Banquo, and Fleance, with a Torch before him. Ff, Rowe,+ Coll. Enter Banquo, and Fleance; Servant with a Torch before them. Cap. Steev. Var. Sing. Enter Banquo and Fleance with a torch. Huds. Sta. Knt ii.

2. *The moon.....clock.*] *I've not..... clock: The moon is down.* Seymour, ending the first line at *clock.*

4. *Hold.....heaven*] Rowe. Two lines Ff.

There's] *'Tis very dark; there's* Seymour.

Scene i.] JOHNSON. It is not easy to say where this encounter can be. It is not in the *hall*, as the editors have all supposed it, for Banquo sees the sky; it is not far from the bedchamber, as the conversation shows: it must be in the inner court of the castle, which Banquo might properly cross in his way to bed.

CAPELL (*Notes*, &c., ii, 10 a). A large court surrounded all or in part by an open gallery; chambers opening into that gallery; the gallery ascended into by stairs, open likewise; with addition of a college-like gateway, into which opens a porter's lodge; appears to have been the poet's idea of the place of this great action. The circumstances that mark it, are scattered through three scenes; in the latter, *the hall* (which moderns make the scene of this action), is appointed a place of second assembly, in terms that show it plainly distinct from that assembled in them. Buildings of this description rose in ages of chivalry; when knights rode into their courts, and paid their devoirs to ladies, viewers of their tiltings and them from these open galleries. Fragments of some of them, over the mansions of noblemen, are still subsisting in London, changed to hotels or inns. Sh. might see them much more entire, and take his notion from them.

Stage direction] COLLIER. The old stage direction says nothing about a servant, as in the modern eds. Fleance carried the torch before his father.

DYCE. In the stage directions of old plays, 'a Torch' sometimes means *a torch-bearer*, as 'a Trumpet' means *a trumpeter*.

4. **husbandry**] MALONE. Thrift, frugality.

5. **Their**] CLARENDON. Note the plural, and compare Rich. II: I, ii, 7. Also Rich. II: III, iii, 17, 19; Ham., III, iv, 173; Oth., IV, ii, 47. In Rich. III: IV, iv, 71, 72 we have the plural pronoun used with 'hell.'

candles] CLARENDON. Compare Mer. of Ven., V, i, 220; Rom. & Jul., III, v, 9

A heavy summons lies like lead upon me,
And yet I would not sleep. Merciful powers,
Restrain in me the cursed thoughts that nature
Gives way to in repose!—

Enter MACBETH, *and a* Servant *with a torch.*

Give me my sword.—
Who's there? 10

Macb. A friend.

Ban. What, sir, not yet at rest? The king's a-bed:
He hath been in unusual pleasure, and
Sent forth great largess to your offices:

7–9. *And....repose!*] Rowe. Lines end *sleepe:....thoughts...repose.* Ff.

9, 10. *Gives.....there?*] As in Han. The lines end *repose.....there?* in Ff, Rowe, +.

9. Enter...] Ff, +, Jenn. Cam. After *there?* Dyce, Sta. Clarke, Huds. ii. After *sword.* Cap. et cet.

Give...sword.] om. Seymour.

13. *hath been*] *hath to-night been* Pope, + Cap.

13, 14. *pleasure, and Sent*] Jenn. *pleasure, And sent* F_1, Rowe ii, + Cap. Sta. *pleasure. And sent* $F_2F_3F_4$, Rowe i.

14. *Sent forth*] *sent* Pope, + Cap.

great] *a great* $F_2F_3F_4$.

offices] *officers* Rowe, + Cap. Jenn. Mal. Rann. H. Rowe, Var. Sing. i, Dyce, Hal. Sta. Ktly, Huds. ii.

And Fairfax's Tasso, Bk, ix, st. 10: 'When heaven's small candles next shall shine.' The original Italian has merely 'Di notte.'

5. **Take**] SEYMOUR. Probably a dirk or dagger.

ELWIN. Banquo has put from him his several weapons of defence from horror at the particular use his dreams have prompted him to make of them. He resumes his sword upon hearing approaching footsteps.

CLARENDON. In a friend's house Banquo feels perfectly secure.

Take thee] ABBOTT (§ 212). In the present instance *thee* is the dative. [See I, v. 23. ED.]

9. **repose**] STEEVENS. Sh. has here most exquisitely contrasted Banquo's character with that of Macbeth. Banquo is praying against being tempted to encourage thoughts of guilt even in his sleep; while Macbeth is hurrying into temptation, and revolving in his mind every scheme, however flagitious, that may assist him to complete his purpose. The one is unwilling to sleep, lest the same phantoms should assail his resolution again, while the other is depriving himself of rest through impatience to commit the murder.

12. **What...rest?**] ABBOTT (§ 513). When a verse consists of two parts uttered by two speakers, the latter part is frequently the former part of the following verse, being, as it were, *amphibious*, as here.

14. **offices**] STEEVENS. The rooms appropriated to servants and culinary purposes. Thus, Tim., II, ii, 167; Rich. II: I, ii, 69.

MALONE. 'Offices' is a palpable misprint. *Officers* means *servants*. So I, vii, 71, and Tam. the Shrew, IV, i, 50.

This diamond he greets your wife withal,
By the name of most kind hostess; and shut up
In measureless content.
Macb. Being unprepared,
Our will became the servant to defect,

16, 17. *By....content.*] As in Pope. *By....hostess* one line, Ff, Rowe.
16. *hostess;*] An omission here. Anon. conj.*
16. *and shut up*] *And shut it up* $F_2F_3F_4$, Hunter. *and's shut up* Han. Cap. Jenn. *and is shut up* Heath conj.

NARES. The lower parts of London houses are always called *offices*. Largess was given to servants, not to 'officers.'

KNIGHT. It is of little consequence whether the largess went to the servants or to the servants' hall.

COLLIER. Malone's change is not only needless but improper. To send largess to the 'offices' in Macbeth's castle was to give it to the persons employed in them.

DYCE. 'Offices' is a sheer misprint.

WALKER (*Crit.*, ii, 53). Final *e* and final *er* confounded. See also 'ghostly Fries close cell' in F_1, Rom. & Jul., II, iii, 188. Again we have *sleeper* for *sleepe* in line 51 of this same scene.

LETTSOM (*foot-note* to preceding). The same error is found in the Dutchesse of Malfy, II, ii, ed. 1623, where Antonio, having had 'all the *Officers* o' th' court' called up, afterwards says, 'All the *Offices* here?' and the servants reply, 'We are.' Nares maintained [as above], but Hen. VII (see Richardson's Dict.) 'gave to his officers of armes *vil.* of his *largesse*.'

16. **shut up**] STEEVENS. That is, concluded. In *The Spanish Tragedy*: 'And heavens have *shut up* day to pleasure us.' Again, in Spenser's *Fairy Queen*, Bk, iv, c. ix: 'And for to *shut up* all in friendly love.' Again, in Reynold's *God's Revenge against Murder*, 1621: '—— though the parents have already *shut up* the contract.' Again, in Stowe's Account of the Earl of Essex's Speech on the Scaffold: 'He *shut up* all with the Lord's prayer.'

MALONE. Stowe's *Annals*, p. 833: '—— the king's majestie *shut up* all with a pithy exhortation.'

BOSWELL. I should rather suppose it means *enclosed in content*; content with everything *around* him. So Barrow: 'Hence is a man *shut up* in an irksome bondage of spirit.'—*Sermons*, 1683, vol. ii, 231.

HUNTER. Now see the reading of F_2. Undoubtedly the jewel in its case. That jewels were enclosed in cases is a point which needs not a word of note to prove.

SINGER (ed. 2). It must be taken to signify either that the king *concluded*, or that he retired to rest, *shut himself up*.

DYCE (ed. 2). Mr W. N. Lettsom would read, '—— as *shut up*,' &c.

KEIGHTLEY. This seems to apply to Duncan. The expression is similar to 'I am wrapp'd in dismal thinkings.'—All's Well, V, iii, 128.

CLARENDON. There is probably some omission here, because if 'shut up' be a participle, the transition is strangely abrupt. If we take 'shut' as the preterite we require some other word to complete the sense, as 'shut up all' or 'shut up the day.' 'Shut up' may, however, like 'concluded,' be used intransitively.

18. **defect**] MALONE. Being unprepared, our entertainment was necessarily *de-*

Which else should free have wrought.
Ban. All's well.
I dreamt last night of the three weird sisters:
To you they have show'd some truth.
Macb. I think not of them:
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.
Ban. At your kind'st leisure.
Macb. If you shall cleave to my consent, when 'tis,
It shall make honour for you.

19. *All's*] *Sir, all is* Steev. conj. *well*] *very well* Han. Cap.
20. *dreamt*] *dreampt* F_2F_3.
21. *they have*] *they've* Pope,+ Dyce ii.
23. *We would*] *Would* Pope,+ Steev. Var. Sing. i. *it in*] *it* Rowe i. om. Rowe ii.
24. *kind'st*] *kindst* F_2, *kind* F_3F_4,+. *kindest* H. Rowe, Ktly.
25. *my consent*] *my ascent* Cap. conj. MS.* *me constant* Jackson. *my convent* Becket.
25, 26. *when 'tis...you*] One line, Ff.

---

fective, and we only had it in our power to show the king our *willingness* to *serve*, him. Had we received sufficient notice of his coming, our zeal should have been more clearly manifested by our *acts*. *Which* refers, not to the last antecedent, *defect*, but to *will*.

18, 19. **to...else**] DANIEL (p. 71). Read, 'to *effect Which*, else,' &c.

19. **wrought**] ABBOTT (§ 484). See note on I, ii, 5.

20. **weird**] ABBOTT (§ 485). Monosyllables containing a vowel followed by '*r*' are often prolonged. So also in III, iv, 133, IV, i, 136, and I, iii, 32.

22. **to serve**] CLARENDON. When we can prevail upon an hour of your time to be at our service. Macbeth's language is here that of exaggerated courtesy, which to the audience, who are in the secret, marks his treachery the more strongly. Now that the crown is within his grasp, he seems to adopt the royal 'we' by anticipation.

25, 26. **cleave....you**] JOHNSON. Macbeth expresses his thought with affected obscurity; he does not mention the royalty, though he apparently had it in his mind. *If you shall cleave to my consent*, if you shall concur with me when I determine to accept the crown, *when 'tis*, when that happens which the prediction promises, *it shall make honour for you*.

HEATH (*Revisal*, &c., p. 385). If you shall cleave to that party which consents to my advancement, whenever the opportunity may offer.

JENNENS. I should rather think something is lost here, of the following purport:

> *Ban.* 'At your kind'st leisure.—
> Those lookers into fate, that hail'd you, *Cawdor!*
> Did also hail you, king! and I do trust,
> Most worthy *Thane*, you would *consent* to accept
> What your deserts would grace, when offer'd you.'

STEEVENS. 'Consent' has sometimes the power of the Latin *concentus*. Thus in 2 Hen. IV: V, i, 79; As You Like It, II, ii, 3. Macbeth mentally refers to the crown he expected to obtain in consequence of the murder he was about to commit.

Ban. So I lose none
In seeking to augment it, but still keep
My bosom franchised and allegiance clear,
I shall be counsell'd.
Macb. Good repose the while!
Ban. Thanks, sir: the like to you! 30
[*Exeunt Banquo and Fleance.*

30. [Exeunt...] Theob. Exit Banquo. Ff, Rowe, Pope. Exeunt....and Servant Cap.

Banquo's reply is only that of a man who determines to combat every possible temptation to do ill. Macbeth could never mean, while yet the success of his attack on the life of Duncan was uncertain, to afford Banquo the most dark or distant hint of his criminal designs on the crown. Had he acted thus incautiously, Banquo would naturally have become his accuser, as soon as the murder had been discovered.

MALONE. A passage in The Temp., II, i, 269, leads me to think that Sh. wrote *content*. The meaning then of the present difficult passage, thus corrected, will be: If you will closely adhere to my cause, if you will promote, as far as you can, what is likely to contribute to my satisfaction and *content*,—*when 'tis*, when the prophecy of the weird sisters is fulfilled, when I am seated on the throne, the event shall make honour for you. See Davenant's paraphrase.

COLLIER. 'If you shall adhere to my opinion, when that leisure arrives, it shall make honour for you.'

ELWIN. 'If you shall hold to what I consent to do, when 'tis done, it shall be to your advantage.'

HUDSON. The meaning evidently is, if you will stick to my side, to what has my *consent*; if you will tie yourself to my fortunes and counsel.

STAUNTON. This passage, we apprehend, has suffered some mutilation or corruption since it left the poet's hands. It seems impracticable to obtain a consistent meaning from the lines as they now stand.

WHITE. This may mean, to those who agree with me, to my party. But I think there is not improbably a misprint of 'consort.' As in Two Gent. of Ver., IV, i, 64, 'Wilt thou be of our consort?' and in Lear, II, i, 99, 'He was of that consort.'

DELIUS. If you will cleave to the agreement with me, it shall in due time make honour for you. 'Consent' is, perhaps through being confounded with *concent*, more than a mere passive agreement or understanding, just as *to consent* is used in this more expanded sense in Oth., V, ii, 297. (*Lex.*—The use of a more explicit word would have betrayed him.)

CLARKE. If you will adopt and adhere to my opinion, when my mind is made up.

KEIGHTLEY. I cannot make sense of 'consent.'

CLARENDON. If you shall adhere to my party, then, when the result is attained, it shall make honour for you. 'When 'tis' probably means 'when that business (line 23) is effected.' If 'consent' be the right reading, it may be explained either as above, or as 'the plan I have formed.'

[BAILEY (ii, 25) conjectures *ascent*, but according to the Camb. ed. he is anticipated by CAPELL. ED.]

30. **Exeunt**, &c.] COLLIER. Fleance no doubt stood back while his father and

Macb. Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.—[*Exit Servant.*
Is this a dagger which I see before me,
The handle toward my hand?—Come, let me clutch thee.
I have thee not, and yet I see thee still,
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going;—
And such an instrument I was to use.

31. SCENE II. Pope, Han. Warb. Johns.
32. [Exit Servant.] Exit. Ff.
41–43. *As....use.*] End the lines *me ....instrument....use.* Walker (*Crit.*, iii, 253).

Macbeth were talking together, and he goes out with Banquo, still carrying the torch. This was part of the economy of the old stage, which could not spare a performer merely for the purpose of carrying a torch, which might be borne by Fleance. When Macbeth enters with a servant, the 'servant with a torch' is expressly mentioned in the Ff., and Macbeth has to send a necessary message by him to Lady M.

31. **drink**] ELWIN. This night-cup or posset was an habitual indulgence of the time.

SEYMOUR. Macbeth wanted no such mechanical signal as a bell for the performance of the murder; the bell, which afterwards strikes, is the clock, which accidentally, and with much more solemnity, reminds him it is time to despatch.

32. **strike**] CLARENDON. 'That she strike' or 'strike' would have been the natural construction after 'bid.' 'She strike' would not have been used but for the intervening parenthesis.

33. **Is this**] SEYMOUR. This is always delivered on the stage with an expression of terror as well as surprise, but I am persuaded it is a misconception: if the vision were indeed terrible, the irresolute spirit of Macbeth would shrink from it; but the effect is confidence and animation, and he tries to lay hold of the dagger; and indeed upon what principle of reason, or on what theory of the mind, can it be presumed that the appearance of supernatural agency, to effect the immediate object of our wish, should produce dread and not encouragement?

ELWIN. Macbeth entertains a suspicious doubt of the reality of the dagger until it assumes, without apparent cause, a bloody appearance, when he at once dismisses it as fanciful.

36. **sensible**] CLARENDON. Capable of being perceived by the senses. Johnson gives as an example of this meaning from Hooker: 'By reason man attaineth unto the knowledge of things that are and are not sensible.' It does not appear to be used elsewhere by Sh. in this objective sense.

41. ABBOTT. See note I, ii, 20. Macbeth may be supposed to draw his dagger after this short line.

Mine eyes are made the fools o' the other senses,
Or else worth all the rest:—I see thee still;
And on thy blade and dudgeon gouts of blood,

41–45. *As...still;*] Five lines, ending *me....instrument....fools.....rest.—.... still;* Ktly.

46. *thy blade and dudgeon*] *the blade of th' dudgeon* Warb.

44, 45. **mine...rest**] DELIUS. If the dagger be unreal, then his eyes are befooled by the other senses, which prove its unreality. But if the dagger is something more than a phantom, then his eyes, by means of which alone he has perceived it, are worth all the other senses put together.

46. **dudgeon**] STEEVENS. Though *dudgeon* sometimes signifies a *dagger*, it more properly means the *haft* or *handle* of a dagger. Thus Stanyhurst's Virgil, 1583: 'Well fare thee, *haft* with the *dudgeon dagger*.'

NARES. Abr. Fleming, in his Nomenclator, from Junius, says, 'Manubrium apiatum, a dudgeon-haft.' P. 275. Which the Cambridge Dict. of 1693 explains by 'A *dudgeon-haft*, manubrium appiatum (r. apiatum) or *buxeum*.' Here we have the key to the whole secret. It was a *box-handle;* which Bishop Wilkins completely confirms in the *Alphabetical Dictionary* appended to his *Essay towards a Real Character*, 1668: '*Dudgeon*, root of box,' and '*Dudgeon-dagger*, a small sword whose handle is of the *root of box*.' This is likewise confirmed by Gerrard, under the article *Box-tree:* 'The root is likewise yellow, and . . . more fit for *dagger-hafts*, and such like uses. . . . Turners and cutlers, if I mistake not the matter, doe call this wood *dudgeon*, wherewith they make *dudgeon-hafted* daggers.' The explanations and etymologies of *dudgeon* by Skinner and Junius are perfectly unsatisfactory.

SINGER (ed. 2). It has not been remarked that there is a peculiar propriety in giving the word to Macbeth, the Scottish daggers having generally the handles of box-wood. Thus Torriano has: 'A Scotch or *dudgeon haft dagger*.'

DYCE (*Gloss.*). Gifford, speaking of the variety in the hafts of daggers, observes: 'The homeliest was that *à roëlles*, a plain piece of wood with an orbicular rim of iron for a guard; the next, in degree, was the *dudgeon*, in which the wood was gouged out in crooked channels, like what is now, and perhaps was then, called *snail-creeping*.'—Note on *Jonson's Works*, v, 221. Richardson, however, denies that *dudgeon* means either 'wooden' or 'root of box,' though 'the word may be applied as an epithet to the box or any other wood, to express some particular quality,' &c. *Dict.* in v.

CLARENDON. In the will of John Amell, dated 1473, quoted in Arnold's Chronicles, p. 245, ed. 1811, he bequeaths 'all my stuf beyng in my shoppe, that is to saye, yuery, dogeon [*i. e.*, dudgeon], horn, mapyll, and the toel y^t^ belongeth to my crafte,' &c. The only plausible derivations yet suggested are (1) the German *degen*, a sword, or, still better, (2) *dolchen*, a dagger. Cotgrave gives 'Dague à roëlles. A Scottish dagger; or Dudgeon haft dagger.'

46. **gouts**] STEEVENS. *Gouts* is the technical term for the *spots* on some part of the plumage of a hawk. In heraldry, when a field is charged or sprinkled with red drops, it is said to be *gutty of gules*. The same word occurs in The Art of Good Lyving and Good Deyng, 1503; 'Befor the jugement all herbys shal sweyt read *goutys* of water, as blood.'

CLARENDON. Drops, from the French *goutte*, and, according to stage tradition, so

Which was not so before. There's no such thing:
It is the bloody business which informs
Thus to mine eyes.—Now o'er the one half-world
Nature seems dead, and wicked dreams abuse
The curtain'd sleep; witchcraft celebrates

49. *Thus*] *This* Rowe ii, Pope, Han. *the one half-world*] *one half the world* Pope, +.

51. *sleep*] *sleepe* F_1F_2. *sleeper* Steev. conj. Rann, H. Rowe, Sing. Coll. ii, (MS), Ktly.

51. *witchcraft*] *now witchcraft* Dav. Rowe, + Cap. Steev. Var. Dyce ii, Huds. ii. *while witchcraft* Nicholson.*

---

pronounced. 'Gowtyth' for 'droppeth' occurs in an Old English MS. (Halliwell, Archaic & Prov. Dict., s. v.).

49. **one half-world**] JOHNSON. That is, 'over our hemisphere all action and motion seem to have ceased.' This image, which is, perhaps, the most striking that poetry can produce, has been adopted by Dryden in his *Conquest of Mexico*:

> 'All things are hush'd as Nature's self lay dead,
> The mountains seem to nod their drowsy head;
> The little birds in dreams their songs repeat,
> And sleeping flow'rs beneath the night dews sweat.
> Even lust and envy sleep!'

These lines, though so well known, I have transcribed, that the contrast between them and this passage of Sh. may be more accurately observed. Night is described by two great poets, but one describes a night of quiet, the other of perturbation. In the night of Dryden, all the disturbers of the world are laid asleep; in that of Sh., nothing but sorcery, lust, and murder, is awake. He that reads Dryden, finds himself lulled with serenity, and disposed to solitude and contemplation. He that peruses Sh., looks round alarmed, and starts to find himself alone. One is the night of a lover; the other, of a murderer.

MALONE. So, in the second part of Marston's *Antonio and Mellida*, 1602:

> ''Tis yet dead night; yet all the earth is clutch'd
> In the dull leaden hand of snoring sleep.
> No breath disturbs the quiet of the air,
> No spirit moves upon the breast of earth,
> Save howling dogs, night-crows, and screeching owls,
> Save meagre ghosts, Piero, and black thoughts.
> —— I am great in blood,
> Unequal'd in revenge:—you horrid scouts
> That *sentinel* swart night, give loud applause
> From your large palms.'

[For the pronunciation of 'one' in Sh.'s time, see WALKER, *Crit.*, ii, 90, ABBOTT, § 80, and GRANT WHITE'S *English Pronunciation of the Elizabethan Era* in Sh.'s *Works*, vol. xii, p. 426. See also III, iv, 131; V, viii, 74. ED.]

51. **curtain'd sleep**] STEEVENS. Milton has transplanted this image into his Comus, v. 554: '—— steeds That draw the litter of close-curtain'd sleep.'

RITSON. *Sleeper* (Steevens's conjecture) is clearly Sh.'s own word.

KNIGHT. We have no doubt that Sh. introduced the long pause [between 'sleep' and 'witchcraft'] to add to the solemnity of the description.

COLLIER. The insertion of *now* before 'witchcraft' is surely injurious, as re-

Pale Hecate's offerings; and wither'd murder,
Alarum'd by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design 55

52. *wither'd*] *with her* Miss Seward.
54. *howl's*] *howle's* F_1. *howles* F_2.
54, 55. *pace...With*] *pace Enters the portal; while night-waking Lust, With* Mal. conj. (withdrawn).
55. *With Tarquin's....strides*] Pope. *With Tarquins....sides*, Ff, Rowe, Mal. Knt i. *With ravishing Tarquin's sides*, Becket. *With Tarquin's ravishing ideas*, Jackson.

---

gards the effect of the line; it is much more impressive in the original; and, as it has been often remarked, we have no right to attempt to improve Sh.'s versification: if he thought fit to leave the line here with nine syllables, as he has done in other instances, some people may consider him wrong, but nobody ought to venture to correct him.

DYCE. A manifestly imperfect line.

COLLIER (ed. 2). Amended incontrovertibly to 'sleeper' in the (MS.).

WHITE. Steevens's emendation is no less injurious to the rhythm of the line as a whole than detrimental to the poetic sense. Davenant's 'now' is much better.

DYCE (ed. 2). I agree with Grant White, and I cannot forget what Milton, with an eye to the present passage, has written in Comus, v. 554.

ABBOTT. See note on I, ii, 5.

52. **offerings**] CLARENDON. That is, the offerings made to Hecate. They were made with certain rites, hence the use of the word 'celebrate.' See Lear, II, i, 41, and compare III, v, of this play.

53. **Alarum'd**] CLARENDON. Formed from the French *alarme*, Italian *alarma*, a new syllable being introduced between the two liquids. The original word was doubtless *all' arme*.

JORDAN. '—— der hagre Mord Hört das "Heraus!" von seiner Schildwacht heulen, Dem Wolf, und,' &c.

54. **watch**] CLARENDON. Who marks the periods of his night-watch by howling, as the sentinel by a cry.

55. **strides**] JOHNSON. A *ravishing stride* is an action of violence, impetuosity, and tumult, like that of a savage rushing on his prey; whereas the poet is here attempting to exhibit an image of secrecy and caution, of anxious circumspection and guilty timidity, the *stealthy pace* of a *ravisher* creeping into the chamber of a virgin, and of an assassin approaching the bed of him whom he proposes to murder, without awaking him; these he describes as *moving like ghosts*, whose progression is so different from *strides*, that it has been in all ages represented to be as Milton expresses it: 'Smooth sliding without step.' This hemistich will afford the true reading of this place, which is, I think, to be corrected thus: '*With Tarquin ravishing*, slides *tow'rds*,' &c.

HEATH (p. 387). The objection to 'strides' is founded wholly in a mistake. Whoever hath experienced walking in the dark must have observed, that a man under this disadvantage always feels out his way by strides, by advancing one foot, as far as he finds it safe, before the other, and that if he were to slide or glide along, as ghosts are represented to do, the infallible consequence would be his tumbling on his nose.

Moves like a ghost.—Thou sure and firm-set earth,

56. *sure*] Pope conj. Cap. *sowre* +. *sore* Tieck conj, F_1F_2. *sowr* F_3. *sour* F_4. *sound* Pope

X. (*Gent. Mag.* vol. lviii, p. 766, 1788). Macbeth was treading on a boarded floor up one pair of stairs (probably in a passage or lobby), which made a cracking noise that obliged him, in his alarm, to take long and cautious steps. This granted, we may pretty safely adopt the word *slides*.

STEEVENS. Spenser uses the word in his Fairy Queen, b. iv, c. viii, and with no idea of violence annexed to it: 'With easy steps so soft as foot could *stride*.' Again, Harrington's Ariosto, 1591, 'He takes a long and leisurable *stride*.' The ravisher and murderer would naturally stride in order that their steps might be fewer in number, and the sound of their feet be repeated as seldom as possible.

WARBURTON. Compare Lucrece, 162–168.

KNIGHT. 'Strides,' in its usual acceptation, and looking at its etymology, does not convey the notion of stealthy and silent movement. We receive it as Milton uses it: 'The monster . . . came as fast With horrid strides,' &c. Can we reconcile, then, the word *sides* with the context? Might we not receive it as a verb, and read the passage, '—— with his stealthy pace (Which Tarquin's ravishing *sides*) towards his design, Moves,' &c. To *side* is to match, to balance, to be in a collateral position. Thus in Ben Jonson's Sejanus: 'Whom he . . . Hath rais'd from excrement to *side* the gods?' In the passage before us, 'murther' 'with his stealthy pace,' which pace *sides*, matches, 'Tarquin's ravishing' (*ravishing* a noun), moves like a ghost towards his design. *Which* and *With* were often contracted in writing, and might easily be mistaken by the printer.

HUNTER. Tarquin seems to have haunted the imagination of Sh. from his early days, when he chose the rape of Lucretia as the subject of a poem. He appears in the plays several times, and often unexpectedly, and certainly never less propitiously than here, whether we read *strides* or *sides*. It would a little improve the passage if, for '*With*,' we read 'Or,' the two motions of the murderer, *stealthy* and *hasty*.

DYCE (*Remarks*, &c.). I have no doubt that 'strides' is the genuine reading. Those who object that the word conveys an idea of violence, &c., ought to remember that Sh. in a very early poem had described that very Tarquin as 'stalking' into the chamber of Lucretia.—*The Rape of Lucrece*, 366.

COLLIER (ed. 2). There can be no doubt about the fitness of Pope's emendation, although it is not made in the (MS).

WHITE. Pope's emendation will seem happy to every cautious person who has stepped through a sick chamber, or any apartment in which there were sleepers whom he did not wish to wake, and who remembers how he did it.

STAUNTON. It is painful to reflect that, with the exception of 'Pericles' and 'All's Well,' this sublime drama is more carelessly printed in the only old edition of it we possess, than any other in the collection. There are probably not thirty consecutive lines throughout which have come down to us as the poet wrote them. In this line *sides*, it may be suspected, is not the only error. 'Tarquin's ravishing strides' reads very like a transposition of 'Ravishing Tarquin's strides.'

DELIUS. 'Ravishing' is not to be connected with 'strides' as a participle, but as a verbal substantive.

CLARENDON. 'Stride' is not used in the sense in which Johnson and Knight interpret it in Rich. II: I, iii, 268.

Hear not my steps, which way they walk, for fear 57
Thy very stones prate of my whereabout,
And take the present horror from the time,

57. *which way they*] Rowe. *which they may* Ff.
walk, for] *walk. For* Becket.
58. *Thy*] *The* H. Rowe, Huds.
58. *my whereabout*] *that we're about* Han.
59, 60. *And take... Which*] *And talk —The present horrour of the time! That* Johns. conj.

---

56. **Moves**] DELIUS. The light footfalls of Tarquin's occur to another criminal also, on the way to his crime: Cymb. II, ii, 12.

sure] X. (*Gent. Mag.* vol. lviii, p. 767, 1788). Macbeth, in his agony, addresses himself to the earth, which is below him, and probably said, 'Thou *lower* and,' &c.

COLLIER. No doubt in the MS from which the tragedy was printed in 1623 the word was written *sewre*, a not very unusual mode of spelling it at that time, and hence the corruption, which became *sour* in F_4.

57. **way**] COLLIER. The Rev. Mr Barry proposes '*where* they may,' but *wh* was not used, as he supposes, for a contraction of *where* in MSS of the time.

WALKER (*Crit.* ii, 301). The printer of the Folio in V, iii, 22, 'my *way* of life,' has fallen into exactly the converse of this error: quod tamen amplectitur Lud. Tieck, poëta eximius, criticus ne Coleridgio quidem comparandus.

ABBOTT (§ 414). See note, IV, iii, 171.

CLARENDON. For this construction, so common in Greek, see Mark i, 24; Luke iv. 34; and Lear, I, i, 272.

HERRIG. The reading of the Ff may be very well justified as characteristic of Macbeth's visionary condition.

58. **stones**] ZACHARY GREY (ii, 144). An allusion probably to Luke xix. 40.

CLARENDON. Compare Lucrece, 302–306.

58. **whereabout**] DELIUS. Elsewhere Sh. uses *where* and *wherefore* as substantives: Lear I, i, 264; Com. of Err. II, ii, 45.

X. (*Gent. Mag.* vol. lviii, p. 766, 1788). Macbeth expresses the very natural wish that the earth should *veer* or *wheel about* on its axis, in order to produce daylight and relieve him of his present horrors. I therefore read the line, 'Thy very stones prate of *me; veer* about,' &c.

59. **present horror**] WARBURTON. What was the horror he means? *Silence*, than which nothing can be more horrid to the perpetrator of an atrocious design.

JOHNSON. Whether to *take horror from the time* means not rather to *catch it* as communicated, than to *deprive the time of horror*, deserves to be considered.

STEEVENS. The latter is surely the true meaning. Macbeth would have nothing break through the universal silence that added such a horror to the night, as suited well with the bloody deed he was about to perform. Burke, in his *Essay on the Sublime and Beautiful*, observes that 'all general privations are great, because they are all terrible;' and with other things he gives *silence* as an instance, illustrating the whole by that remarkable passage in Virgil, where, amidst all the images of terror that could be united, the circumstance of *silence* is particularly dwelt upon:

> 'Di, quibus imperium est animarum, Umbræque *silentes*,
> Et Chaos, et Phlegethon, loca nocte tacentia late.'—Æn. vi, 263–4.

Which now suits with it.—Whiles I threat, he lives: 60
Words to the heat of deeds too cold breath gives. [*A bell rings.*
I go, and it is done: the bell invites me.—
Hear it not, Duncan, for it is a knell
That summons thee to heaven, or to hell! [*Exit.*

60. *Whiles*] *Whilst* Rowe +. *While* Cap. Rann, H. Rowe. 61. In the margin by Pope, Han.

When Statius, in the fifth book of the *Thebaid*, describes the Lemnian massacre, his frequent notice of the silence and solitude, both before and after the deed, is striking in a wonderful degree: 'Conticuere domus,' &c.; and when the same poet enumerates the terrors to which Chiron had familiarized his pupil, he subjoins, '—— nec ad vastæ trepidare *silentia* sylvæ.'—*Achilleid* ii, 391. Again, when Tacitus describes the distress of the Roman army under Cæcina, he concludes by observing, '—— ducemque terruit *dira quies*.'—*Annal.* I, lxv. In all the preceding passages, as Pliny remarks, concerning places of worship, *silentia ipsa adoramus*.

M. MASON. One of the circumstances of horror enumerated by Macbeth is, *Nature seems dead.*

MALONE. So also in the second *Æneid*: '*Horror* ubique animos, simul ipsa *silentia* terrent.' Dryden's well-known lines, which exposed him to so much ridicule,

> 'An horrid stillness first invades the ear,
> And in that *silence* we the tempest hear,'

show that he had the same idea of the awfulness of silence as our poet.

ELWIN. Macbeth, under the influence of his own pernicious purposes, images night, in its darkness, as a season in which the dark thoughts and actions of evil only are in motion, and with an absorbing sense of his great guilt, designates the *murder* he now bends his steps to commit as the *present horror*.

60. it] DELIUS. This refers to 'my whereabout.'

61. gives] ABBOTT (§§ 332, 333). There were three forms of the plural in early English, the Northern in *es*, the Midland in *en*, the Southern in *eth*. The two former forms (the last in the verbs 'doth,' 'hath,' and possibly in others) are found in Sh. Sometimes they are used for the sake of the rhyme; sometimes that explanation is insufficient.

CLARENDON. In this construction there was nothing that would offend the ear of Sh.'s contemporaries. There is here a double reason for it: first, the exigency of the rhyme; and secondly, the occurrence, between the nominative and verb, of two singular nouns to which, as it were, the verb is attracted. But a general sentiment, a truism indeed, seems feeble on such an occasion. Perhaps the line is an interpolation. [See Appendix, p 391.]

61. stage direction] BOADEN (*Life of Kemble*, i, 415). Among the improvements introduced by Kemble was the clock striking two as the appointed time for the murder of Duncan. That it was so is proved afterwards in the perturbed sleep of Lady M. [In the same place it is told how 'the Witch of the lovely Crouch wore a fancy hat, powdered hair, rouge, point lace and fine linen enough to enchant the spectator.' ED.]

63. knell] ELWIN. Alluding to the passing bell, which was formerly tolled as the person was dying.

SCENE II. *The same.*

Enter LADY MACBETH.

Lady M. That which hath made them drunk hath made me bold;
What hath quench'd them hath given me fire.—Hark! Peace!
It was the owl that shriek'd, the fatal bellman,

SCENE II.] SCENE III. Pope +. The scene continued by Rowe, Theob. Elwin, Dyce, Sta. White.
The same.] Cap.
2—6. *What...possets,*] Rowe. Lines end *fire....shriek'd,....night....open;.... charge...possets,* Ff. *fire:...shriek'd,... night....open;....snores:....possets,* Knt, Sing. ii, Sta.

Scene ii.] DYCE (*Remarks*, &c.). There is no change of *place*.

COLLIER (*Notes*, &c.). The (MS) strikes out the printed words *Scæna secunda* and writes *same* against them.

WHITE. Not only is there no change of place, but there is no introduction of new dramatic interest, or incident. Of yet greater importance is it here that the apparent continuance of the action is vitally essential to the dramatic impression intended to be produced. The ringing of the bell by *Lady M.*, the exit of *Macbeth* upon that prearranged summons, the entrance of the Lady to fill the stage and occupy the mind during her husband's brief absence upon his fearful errand, and to confess in soliloquy her active accession to the murder, the sudden knocking which is heard directly after she goes out to replace the daggers, and which recurs until she warily hurries her husband and herself away lest they should be found watchers, the entrance of the *Porter*, and finally of *Macduff* and *Lenox*,—all this action is contrived with consummate dramatic skill; and its unbroken continuity in one spot, and that a part of the castle common to all its inhabitants, is absolutely necessary to complete its purpose.

1. **bold**] MRS GRIFFITHS (*Morality of Sh.'s Dramas*, &c. p. 412). Our sex is obliged to Sh. for this passage. He seems to think that a woman could not be rendered completely wicked without some degree of intoxication. It required two vices in her, one to intend and another to perpetrate the crime.

DYCE (*Remarks*, &c.). In not a few passages of Sh. the metrical arrangement of the old eds. was most wantonly altered by Steevens and Malone. But there are some passages—and the present speech is one of them—where a new division of the lines is absolutely necessary. The regulation given by Knight is not 'metrical,' it is barbarous. Let any one write out the passage as prose and then read it as verse; it will naturally fall into the arrangement [by Rowe].

3. **bellman**] CLARENDON. The full significance of this passage may be best shown by comparing the following lines from Webster's Duchess of Malfi, IV, ii, where Bosola tells the Duchess:

> 'I am the common bellman,
> That usually is sent to condemn'd persons
> The night before they suffer.'

Here, of course, Duncan is the condemned person. Compare also Spenser's Fairy

Which gives the stern'st good-night. He is about it:
The doors are open, and the surfeited grooms
Do mock their charge with snores: I have drugg'd their possets,
That death and nature do contend about them,
Whether they live or die.
Macb. [*Within*] Who's there? what, ho!

5. *surfeited*] *surfeit'* Allen.
6. *I have*] *I've* Pope +, Dyce ii.
8. Macb. [Within] Steev. Enter Macbeth. Macb. Ff.

Queen, v. 6, 27, where the cock is called 'the native belman of the night.' The owl is again mentioned, line 15, and in 1 Hen. VI: IV, ii, 15.

[TSCHISCHWITZ in his *Nachklänge germanischer Mythe*, ii, 30, points out that the superstitious associations connected with the owl are common to both England and Germany, indeed, that some of them belong to the whole Indo-germanic family. They were rife among the Romans. See Ovid, Metam. v, 550. According to GRIMM (1089) the *cricket* also foretold death. See also HARTING, *Ornithology of Sh.* p. 83. ED.]

4. **stern'st**] STAUNTON (*The Athenæum*, 26 October, 1872). I cannot bring myself to think that this word conveys what Sh. had in mind. It was not a harsh or cruel 'good-night,' I opine, but, as the word *fatal* indicates, a 'for-ever-and-for-ever farewell.' Compare Lear V, iii, 234. My belief is, though I offer it with diffidence, that we should read, 'th' *etern'st* good-night.' It will be objected, reasonably, that the accepted text affords a good meaning. It does; but the question is, does it give us Sh.'s meaning, which is usually better than good? With equal reason it may be objected that *etern'st* is a word not found in any other author. To this I can only reply that our old poets indulged in great license as to the formation of words, and that as Sh. elsewhere has used a word not found in any other writer, there appears to be no sound reason why he should not have done so here. It is worth remarking that 'good-night' bore a deeper meaning formerly than a passing valediction. See 1 Hen. IV: I, iii, 194; Rich. III: IV, iii, 39.

5. **grooms**] CLARENDON. Menial servants of any kind. In Fairfax's Tasso, Bk xiv, st. 49, 'grooms' are servants waiting at table, *ministri* in the original: 'A hundred grooms, quick, diligent and neat.' This more general sense of the word is still traceable in the phrase, 'groom of the chambers.' The word is supposed to be derived by a curious corruption from *guma*, a 'man' in Anglosaxon, whence also 'bridegroom,' from *bryd-guma*. But there is in Dutch '*grom*, a stripling, a groom' (Hexham's Dict.), as also *gromr* in Icelandic, and it is probable that the form was used also in Anglosaxon, though not found in any extant literature.

6. **snores**] ELWIN. The snores of the sleeping guardians of Duncan become audible to Lady M. only upon the doors of his apartment being opened by her husband, thus indicating to the audience the brief pause of listening apprehension that has naturally detained the murderer before entering the chamber of his victim.

possets] MALONE. '*Posset*,' says Randle Holmes, *Academy of Armourie*, b. iii, p. 84, 'is hot milk poured on ale or sack, having sugar, grated bisket, and eggs, with other ingredients, boiled in it, which goes all to a curd.'

8. **Macb.**] KNIGHT. After the last line of the preceding scene Tieck inserts, '*he ascends*,' and says, 'we learn afterwards that he descends. I have inserted this

Lady M. Alack, I am afraid they have awaked
And 'tis not done: the attempt and not the deed
Confounds us. Hark! I laid their daggers ready;
He could not miss 'em. Had he not resembled
My father as he slept, I had done't.—My husband!

10. *attempt and...deed*] Hunter, Glo. Cam. Cla. *attempt, and...deed* Rowe, Pope, Han. *attempt and...deed,* Warb. Johns. Sing. ii. *attempt, and...deed,* Ff, et cet.

12. *'em*] Ff, + Sing. ii, Dyce, Sta. White, Glo. Ktly, Cam. Cla. *them* Cap. et cet.

13. *My husband!*] Separate line, Ff.

---

stage-direction that the reader may the better understand the construction of the old theatre.' Again, when Macbeth calls out, 'Who's there?' he inserts, before the exclamation, '*he appears above*,' and after it, '*he again withdraws*.' Tieck says, 'I have also added these directions for the sake of perspicuity. The edd. make him say this without being seen—"*within*"—which is an impossibility. To whom should he make this inquiry *within* the chambers, where all are sleeping? The king, besides, does not sleep in the first, but in the second, chamber; how loud, then, must be the call to be heard from within the second chamber in the courtyard below! The original, at this passage, has *Enter Macbeth*. I explain this peculiar direction thus: Macbeth lingers yet a moment within; his unquiet mind imagines it hears a noise in the court below, and thoughtlessly, bewildered, and crazed, he rushes back to the *balcony*, and calls beneath, "Who's there?" In his agony, however, he waits for no answer, but rushes back into the chambers to execute the murder. Had Fleance or Banquo, or even any of the servants of the house, whom he had but just sent away, been beneath, the whole secret deed would have been betrayed. I consider this return, which appears but a mere trifle, as a striking beauty in Sh.'s drama. He delights (because he always sets tragedy in activity through passion as well as through intrigue) in suspending success and failure on a needle's point.'

FRIESEN (*Sh. von Gervinus*, Leipzig, 1869, p. 80). Sh. always takes the greatest pains to afford, unrestricted up to the last moment, a certain freedom of will to all his characters whose tragic paths lead to destruction. None of his tragic heroes are so enmeshed by fate or accident or intrigue that no loop-hole of safety is left them. This is so pre-eminently in Macbeth. The consummation of the awful crime is suspended up to the last moment, when Macbeth, terrified at some noise, once more emerges in doubt from Duncan's chamber. It were needless here to seek for reasons on theoretic grounds; the fearful struggle between persevering defiance and yearning for repentance, which so powerfully affects us in the subsequent treatment, would be, without this antecedent, meaningless, or at least far from tragic.

10. **attempt**] HUNTER. This is usually printed with a comma after 'attempt.' This is wrong. An unsuccessful attempt would produce to them infinite mischief,—an attempt without the deed.

DYCE. To me at least it is plain that here '*the attempt*' is put in strong opposition to '*the deed*,' and that '*confounds*' has no reference to future mischief, but solely to the perplexity and consternation of the moment.

13. **father**] WARBURTON. This is very artful. For, as the poet has drawn the lady and her husband, it would be thought the act should have been done by her.

Enter MACBETH.

Macb. I have done the deed. Didst thou not hear a noise?
Lady M. I heard the owl scream and the crickets cry.
Macb. Did not you speak?
Lady M. When? Now?
Macb. As I descended.

Enter Macbeth.] Steev. (1778) om. Ff. After *done't.* Glo. Cam. Cla. Re-enter M. Dyce, Sta.
14. One line, Rowe. Two, Ff.
14. *I have*] *I've* Pope, +, Dyce ii. *thou not*] *not thou* F_4, Rowe, Pope, Theob. i, Han.

It is likewise highly just; for though ambition had subdued in her all the sentiments of nature towards *present* objects, yet the likeness of one *past*, which she had been accustomed to regard with reverence, made her unnatural passions, for a moment, give way to the sentiments of instinct and humanity.

HUDSON. That some fancied resemblance to her father should thus rise up and stay her uplifted arm, shows that in her case conscience works quite as effectually through the feelings, as through the imagination in case of her husband. And the difference between imagination and feeling is, that the one acts most at a distance, the other on the spot. This gush of native tenderness, coming in thus after her terrible audacity of thought and speech, has often reminded us of a line in Schiller's noble drama, The Piccolomini, IV, iv: 'Bold were my words, because my deeds were *not*.' And we are apt to think that the hair-stiffening extravagance of her previous speeches arose in part from the sharp conflict between her feelings and her purpose; she endeavoring thereby to school and steel herself into a firmness and fierceness of which she feels the want.

16. **Did...descended]** HUNTER. Any agitation of spirit, or any incoherence of ideas as the natural consequence, cannot demand that the lady, when she has answered the inquiry of her guilty husband, 'Didst thou not hear a noise?' by saying, 'I heard the owl scream and the crickets cry:' should then take up the husband's question, and address him, 'Did you not speak?' but that this is also an inquiry of the conscience-stricken thane, whom every noise appals, and who would have every sound translated to him. He was not satisfied with her first explanation. The sounds had been no screaming of the owl, no crying of the cricket; articulate sounds had fallen upon his ear, and he wished and vainly hoped that it was from her lips, and not from those of another, that they had proceeded. The few words which constitute that dialogue of monosyllables which follows, would then require to be thus distributed. He asks, 'Did not you speak?' To which she replies, 'When? Now?' Both words spoken with an interrogative inflection. At what time do you mean that I spoke? Is it now? 'As I descended.' Then was the time that the articulate sounds were heard which he now wishes to have explained, and the words should stand without a note of interrogation. The 'Ay' of the lady then possesses an effect, which as the scene stands at present it wants.

[Hunter's distribution of speeches is that adopted in the present text. All other editions read: *Lady M.* Did not you speak? *Macb.* When? *Lady M.* Now. *Macb.* As I descended? ED.]

BODENSTEDT. This whispering, so laconic and yet so heart-piercing, between the two who dare not meet each other's eyes, belongs to the most powerful that the

Lady M. Ay.
Macb. Hark!
Who lies i' the second chamber?
Lady M. Donalbain.
Macb. This is a sorry sight. [*Looking on his hands.*
Lady M. A foolish thought, to say a sorry sight.
Macb. There's one did laugh in's sleep, and one cried 'Murder!'

18, 19. *Hark!.....chamber?*] As in Steev. One line, Ff, Huds.
20. [Looking.....] Cap. Looks..... Pope. om. Ff, Del.
22–25. *There's...sleep*] Rowe. Lines end *sleepe,...other:...prayers,...sleepe*, Ff, Knt, Sta.
22. *in's*] Ff, +, Coll. Huds. Dyce, Sta. White, Glo. Cam. Cla. *in his* Cap. et cet.

poetry of all ages and all times has created. But we must be on our guard against taking Macbeth's question in lines 31–33 as an expression of genuine repentance. It was not prompted by his conscience, but only by his imagination, whose irrepressible and ever flowing tide bore before him all the horrors of the future. . . . It is not the crime already done that horrifies him; it is only the distressing consequences which can spring from it. His wife misunderstands him now, just as she formerly misunderstood him, when she spoke of his milk of human kindness. She takes his words as an expression of real remorse, as we see by her reply.

18. **Hark!**] CLARKE. The poetry of this exclamation, as Sh. has employed it in this appalling scene, has been strangely vulgarized into bare matter of fact by theatrical representation, which usually accompanies this exclamation of Macbeth by a clap of stage thunder. It appears to us that Macbeth's 'Hark!' here is of a piece with Lady Macbeth's 'Hark!' which she twice utters just before. It is put into both their mouths to denote the anxious listening, the eager sensitive ears, the breathless strain, with which each murderous accomplice hearkens after any sound that they dread should break the silence of night. She answers her own ejaculation, in the first place, by observing that 'it was the owl that shriek'd;' and, in the second place, by 'I laid their daggers ready;' showing that she is tracking (by her ear) the progress made by her husband, his steps, his descent from the death-chamber: then he, after coming to her, also exclaims, 'Hark!'—adding, as the shudder subsides with which he has gasped it forth, 'Who lies i' the second chamber?' showing that he too is listening for *possible sounds*, and not listening to actual ones. The word, to our thinking, expressively indicates that susceptibility to a sound that may at any instant come, which obtains possession of those engaged in a perilous deed,—perilous to body and soul,—and causes them to bid themselves hush and hearken to what they fancy might be heard but for the beating of their own heart and the already busy whispers of their own conscience.

20. **sorry**] CLARENDON. From the Anglo-Saxon *sárig*, and frequently attributed to inanimate things, as in 2 Hen. VI: I, iv, 79.

Looking on his hands] DELIUS. This stage direction may not accord with Sh.'s meaning, if 'sorry sight' refers to what Macbeth has seen in Duncan's chamber, and which is to him so actual that he speaks of it as present before him.

22. **There's**] HUNTER. *There*, that is, in the second chamber, where lay the son of the murdered king.

That they did wake each other: I stood and heard them:
But they did say their prayers, and address'd them
Again to sleep.

Lady M. There are two lodged together.

Macb. One cried 'God bless us!' and 'Amen' the other,
As they had seen me with these hangman's hands,
Listening their fear. I could not say 'Amen,'
When they did say 'God bless us!'

Lady M. Consider it not so deeply.

Macb. But wherefore could not I pronounce 'Amen'?

23. *That.....I*] *They wak'd each other; and I* Pope,+.
24. *address'd*] *address* Theob. Warb. Johns.
27, 28. *hands,.....fear.*] Cap. Steev. Mal. Rann, White, Ktly, Dyce ii. *hands :...fear* Ff, Cam. Cla. *hands,.... fear;* Rowe. *hands,.....fear,* Johns. *hands. ...fear,* Pope,+ Var. et cet.
29. *did say*] om. Steev. conj.

---

23. **That**] ABBOTT. See note on I, ii, 59.

24. **prayers**] ABBOTT (§ 479). Pronounced as two syllables. Even where 'prayer' presents the appearance of a monosyllable, the second syllable was probably slightly sounded.

25. **together**] DELIUS. A derisive conclusion of the Lady's to Macbeth's last words, in effect: if they addressed themselves again to sleep, then in that chamber there are two prostrate together. 'Lodge' in the sense of *prostrate* occurs again in IV, i, 55.

[BODENSTEDT (ad loc. *Zu zwei'n am boden*) stumbles as strangely as Delius in this passage: 'This is of course spoken derisively by Lady M., in order to mar the effect of her husband's pathetic description.' ED.]

27. **As**] ABBOTT. See note on I, iv, 11.

hangman's] DYCE (*Gloss.*). Executioner. See Mer. of Ven., IV, i, 125.

28. **Listening**] STEEVENS. The particle is omitted. Thus Jul. Cæs., IV, i, 41. Again, Lyly's *Maid's Metamorphosis*, 1600: 'The Graces sit, listening the melody Of warbling birds.'

LETTSOM. I agree with Rowe, Capell, Walker, and Grant White, that this should be taken with what goes before.

BAILEY (ii, 26). Surely this ought to be 'listening their *prayer*.' To talk of saying Amen to a *fear* is preposterous. The error was easy whether by the ear or the sight. 'Prayer' was often spelt *praier*.

ABBOTT (§ 199). The preposition is sometimes omitted before the *thing* heard, after verbs of hearing. See Much Ado, III, i, 12; Lear, V, iii, 181; Jul. Cæs., V, v, 15; Ham., I, iii, 30. In the passive, Rich. II: II, i, 9.

31. **wherefore, &c.**] BODENSTEDT. This is one of those traits in which Macbeth's egotistic hypocrisy is most clearly displayed. He speaks as if murder and praying could join hand and hand in friendly companionship, and is astonished that he could not say 'Amen' when the grooms, betrayed and menaced by himself, appealed to Heaven for protection.

63771

I had most need of blessing, and 'Amen
Stuck in my throat.

Lady M. These deeds must not be thought
After these ways; so, it will make us mad.

Macb. Methought I heard a voice cry 'Sleep no more! 35

32, 33. *I...throat*] Pope. One line, Ff.

33, 34. *These.....ways;*] Ff. One line, Rowe.

33. *thought*] *thought on* Han. Cap. Ktly.

35, 36. '*Sleep...sleep*'] As a quotation, Johns. Coll. Huds. Dyce, Sta. White, Glo. Ktly, Knt ii, Cam. Cla.

35–40. '*Sleep....feast*] As a quotation, Han. Cap. Steev. Rann, Mal. Var. Sing. Knt i.

---

33. thought] KEIGHTLEY. [Hanmer's addition] is not absolutely necessary, but it makes the language more forcible and more idiomatic.

CLARENDON. Perhaps Hanmer's reading is right.

34. **mad**] COLERIDGE (i, 248). Now that the deed is done, or doing—now that the first reality commences, Lady Macbeth shrinks. The most simple sound strikes terror, the most natural consequences are horrible, whilst previously everything, however awful, appeared a mere trifle; conscience, which before had been hidden to Macbeth in selfish and prudential fears, now rushes in upon him in her own veritable person. And see the novelty given to the most familiar images by a new state of feeling.

35. **Sleep no more**] FLETCHER (p. 123). These brief words involve the whole history of Macbeth's subsequent career.

35, 36. '**Sleep...sleep**'] HUNTER. To me it appears that the airy voice said no more than this. What follows is a command of his own. The voice had first presented sleep in a prosopopœia. It was a cherub, one of the 'young and rosy cherubim' of heaven. Macbeth invests it with its proper attributes, and would have gone on expatiating on its gentle and valuable qualities, but Lady M. interrupts him, and asks with unaffected surprise, 'What do you mean?' He proceeds in the same distempered strain, not so much answering her question, as continuing to give expression to the feeling of horror at the thought which had fixed itself in his mind, that he had committed a defeat on the useful and innocent Sleep; and he repeats what the voice appeared to him to have said, with the additional circumstance that the voice seemed to pervade the apartments of his spacious castle, like the limbs of the great giant which lay in the Castle of Otranto, and that it would enter other ears than his, and lead to the discovery of his crime. And he comes at length to the horrible conviction that a punishment which bore relation to the nature of his offence would soon fall upon him [lines 42, 43]. In this scene we have, perhaps, as highly wrought a tragical effect as is to be found in the whole range of the ancient or modern drama.

35–43. BUCKNILL (p. 20). This passage is scarcely to be accepted as another instance of hallucination. It is rather an instance of merely excited imagination without sensual representation, like the 'suggestion' in I, iii, 134. The word 'methought' is sufficient to distinguish this voice of the fancy from an hallucination of sense. The lengthened reasoning of the fancied speech is also unlike an hallucination of hearing; real hallucinations of hearing being almost always restricted to two or three words, or at furthest, to brief sentences.

Macbeth does murder sleep'—the innocent sleep, 36
Sleep that knits up the ravell'd sleave of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,

36. *does*] *doth* Rowe ii, +. + Cap.
37. In margin, Pope, Han. 38. *death*] *breath* Becket.
knits] *rips* Dav. *life*] *grief* Jenn. conj.
sleave] Seward. *sleeve* Ff, Rowe,

---

37. **ravell'd**] M. MASON. Entangled. So in Two Gent. of Ver., III, ii, 52.

sleave] HEATH (*Revisal*, &c., p. 387). Seward in his notes on Fletcher's Two Noble Kinsmen, vol. x, p. 60, very ingeniously conjectures that the genuine word was *sleave*, which it seems signifies the ravelled, knotty, gouty parts of the silk, which give great trouble and embarrassment to the knitter or weaver.

MALONE. This appears to have signified *coarse, soft*, unwrought silk. *Seta grossolana*, Ital. See also Florio's Ital. Dict., 1598: '*Sfilazza.*' Any kind of ravelled stuffe, or *sleave silk.*'—'*Capitone*, a kind of coarse silk, called *sleave silke.*' Cotgrave, 1612, renders *soye flosche*, 'sleave silk.'—'*Cadarce*, pour faire *capiton*. The tow or coarsest part of silke, whereof *sleave* is made.' See Tro. and Cres., V, i, 35.

SINGER. Sometimes called *floss silk*. It appears to be the coarse ravelled part separated by passing through the slaie (reed comb) of the weaver's loom; and hence called *sleaved* or *sleided* silk. I suspect that *sleeveless*, which has puzzled etymologists, is that which cannot be sleaved, sleided, or unravelled; and therefore useless: thus a *sleeveless* errand would be a *fruitless* one.

ELWIN. That is, the UNWOVEN sleeve. The image presented is, The much-used sleeve of Want, worn into loose threads, through the need of the owner and the neglect of a painfully occupied mind.

WHITE. Poole's *English Parnassus*, 1657, affords the best explanation of this word in giving 'braided, dangling, sleavy, silken,' as epithets proper to be applied to hair.

CLARENDON. Florio has 'Bauella, any kind of sleaue or raw silke,' and 'Bauellare: to rauell as raw silke.' Compare Tro. and Cres., V, i, 35, where the Quarto has 'sleive' and the Folio 'sleyd.' Wedgwood says that it is doubtful 'whether the radical meaning of the word is "ravelled, tangled," or whether it signifies that which has to be unravelled or separated; from Anglosaxon *slifan*, to cleave or split.'

38. **death**] WARBURTON. I make no question but Sh. wrote—'The *birth* of each day's,' &c. The true characteristic of sleep, which repairs the decays of labour, and assists that returning vigour which supplies the next day's activity.

WHITE. Warburton, though a clergyman, forgot, what Sh. did not forget, that in death the wicked cease from troubling and the weary are at rest.

CAPELL (*Notes*, p. 12) says that a poem by John Wolfe, called St. Peter's Complaint, 1595, 'begat this speech,' and gives the extract in his *School of Sh.*, p. 73:

> 'Sleepe, deathes allye: oblivion of tears:
> Silence of passions: balme of angrie sore:
> Suspense of loves: securitie of fears:
> Wrathes lenitive: heartes ease: stormes calmest shore.'

39. **course**] THEOBALD (Nichols's *Illust. of Lit. Hist.*, ii, 522). I am so little versed in the nature of regular entertainments that I do not know whether the *second*

Chief nourisher in life's feast,—
Lady M. What do you mean? 40
Macb. Still it cried 'Sleep no more!' to all the house:
'Glamis hath murder'd sleep, and therefore Cawdor
Shall sleep no more: Macbeth shall sleep no more.'
Lady M. Who was it that thus cried? Why, worthy thane,
You do unbend your noble strength, to think 45
So brainsickly of things. Go get some water,
And wash this filthy witness from your hand.
Why did you bring these daggers from the place?
They must lie there: go carry them, and smear
The sleepy grooms with blood.
Macb. I'll go no more: 50

40. *feast,*—] Dyce. *feast.*— Theob. Warb. Johns. *feast.* Ff, Rowe, Pope, Han. Knt.

41. '*Sleep.....more*'] As a quotation first by Han.

42. *Glamis*] *For Glamis* Seymour.

'*Glamis...sleep*'] As a quotation, Johns.

42, 43. '*Glamis...more*'] As a quotation first by Han. No quotation, Del.

---

course is always replenished with the most nourishing dishes; but I rather think, *feast* following, made our Edd. serve up this *second course.* I think it should be: '—— second *source*—' *i. e.*, we seem dead in sleep; and by its refreshments, Nature, as it were, wakes to a *second* life. [As this conjecture is not in Theobald's edition, it may be considered as withdrawn. ED.]

40. **nourisher**] STEEVENS. So, in Chaucer's Squire's Tale (Can. Tales, 10661), 'The norice of digestion, the sleep.'

ABBOTT. See I, v, 46, and note on I, iii, 139.

RUSHTON (*Sh. Illustrated by Old Authors*, i, 9). Compare:

> 'Somne, quies rerum, placidissime Somne Deorum,
> Pax animi, quem cura fugit, cui corda diurnis
> Fessa ministerjis mulces, reparasque labori.'—*Ovid Met.*, xi, 623.

42. BOSWELL. *Glamis hath murdered sleep;* and therefore my lately acquired dignity can afford no comfort to one who suffers the agony of remorse,—*Cawdor shall sleep no more:* nothing can restore to me that peace of mind which I enjoyed in a comparatively humble state; the once honorable and innocent *Macbeth shall sleep no more.*

ELWIN. Having, under one designation, *murdered sleep*, it exists no more for him under any *title or name* he can assume. In line 36 'Macbeth does murder sleep,' that is, *converts it into death.*

WHITE. These two lines, unless their detailing of Macbeth's titles is the utterance of his distempered fancy, sink into a mere conceit unworthy of the situation.

CLARENDON. As the 'voice' itself is after all but the cry of conscience, it is not easy to separate it from Macbeth's comment.

46. **water**] CLARENDON. These words recur to Lady M. when she walks in her sleep: V, i, 57.

I am afraid to think what I have done;
Look on't again I dare not.
Lady M. Infirm of purpose!
Give me the daggers: the sleeping and the dead
Are but as pictures: 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt. [*Exit. Knocking within.*
Macb. Whence is that knocking?
How is't with me, when every noise appals me?
What hands are here? ha! they pluck out mine eyes!
Will all great Neptune's ocean wash this blood

51. *what*] *on what* Ktly.
55. *do*] om. Pope, Han.
56. *gild*] *guild* F_1. *guilde* F_2.
57. [Knocking...] Cap. Knocke... Ff. Knocks... Rowe ii,+.
57. *knocking?*] *knocking?* [Starting. Rowe,+.
58. *is't*] *is it* Theob. ii, Warb. Johns.
60. *wash*] *was* Rowe i.

55. **fears**] DELIUS. Since Sh. uses this word not only in the sense of *to fear*, but also *to affright*, the phrase 'a painted devil' may be taken either as the object or the subject of the relative clause. The latter seems the more poetic.

painted devil] STEEVENS. So in Vittoria Corombona, 1612 [Webster, The White Devil, p. 22, ed. Dyce, 1857.—CLARENDON]: 'Terrify babes, my lord, with painted devils.'

WHITER (p. 180, note). This is taken from the scenery or properties of the stage. Compare from *Fuimus Troes*: 'Then let War ope his jaws as wide as *Hell*, To *fright young babes*.'

56. **gild**] NARES. Though there is no real resemblance between the colour of blood and that of gold, it is certain that to *gild with blood* was an expression not uncommon in the XVIth century; and other phrases are found which have reference to the same comparison. At this we shall not be surprised, if we recollect that gold was popularly and very generally styled *red*. So we have 'golden blood,' II, iii, 109. So in King John, II, i, 316. *Gilt* or *gilded* was also a current expression for drink, as in Temp., V, i, 280.

57. **guilt**] STEEVENS. This quibble is also found in 2 Hen. IV: IV, v, 129, and in Hen. V: II, chorus, 26.

ELWIN. This double reference serves to exhibit most forcibly, in the ferocious levity of the expression, the strained and sanguinary excitement of Lady M.'s mind, under the twofold influence of recent drink and recent crime.

ABBOTT. Compare V, viii, 48.

CLARENDON. By making Lady M. jest, the author doubtless intended to enhance the horror of the scene. A play of fancy here is like a gleam of ghastly sunshine striking across a stormy landscape, as in some pictures of Ruysdael.

57. **knocking**] See DE QUINCEY in Appendix, p. 437. ED.

60. **Neptune's**] UPTON (p. 48, *note*). Compare

> Οἶμαι γὰρ οὔτ' ἂν Ἴστρον οὔτε Φᾶσιν ἂν
> Νίψαι καθαρμῶ τῆνδε τὴν στέγην.—Sophoc. *Oedip. Tyr.*, 1227-8.

Clean from my hand? No; this my hand will rather
The multitudinous seas incarnadine,

61. *hand?.....my hand*] *hands?..... hand* H, Rowe.

62. Put in margin by Pope, Han. reading *Thy* for *The*.

The] *Thy* Theob. Warb. Johns.

62. *seas*] *sear* F_4. *sea* Rowe,+.

incarnadine] Rowe,+, Cap. Sta. White, Del. Glo. Cam. Cla. *incarnardine* Ff, Dav. Theob. ii, Warb. Johns. et cet.

STEEVENS.

'Suscipit, o Gelli, quantum non ultima Tethys,
Non genitor Nympharum abluat Oceanus.'—Catullus, lxxxviii, 5-6 (in Gellium).

'Quis eluet me Tanais? aut quæ barbaris
Mæotis undis Pontico incumbens mari?
Non ipse toto magnus Oceano pater
Tantum expiarit sceleris!'—Seneca, *Hippol.* ii, 715-718.

Again, in one of Hall's Satires: 'If Trent or Thames,' &c.

HOLT WHITE.

'Non, si Neptuni fluctu renovare operam des;
Non, mare si totum velit eluere omnibus undis.'—Lucret., l. vi, 1076.

MALONE. So, in *The Insatiate Countess*, by Marston, 1613:

'Although the waves of all the northern sea
Should flow for ever through these guilty hands,
Yet the sanguinolent stain would extant be.'

61. this my hand] HARRY ROWE. There is something very beautiful in Macbeth's sudden transition from both hands to the right hand that had done the bloody deed.

62. multitudinous] MALONE. Perhaps Sh. meant, not the seas of every denomination, nor the many-coloured seas, but the seas which swarm with myriads of inhabitants. If, however, this allusion be not intended, I believe, by the 'multitudinous seas' was meant, not the *many-waved* ocean, but 'the countless masses of waters wherever dispersed on the surface of the globe,' the 'multitude of seas' as Heywood has it; and indeed it must be owned that the plural, *seas*, seems to countenance such a supposition.

STEEVENS. I believe that Sh. referred to some visible quality in the ocean, rather than to its concealed inhabitants; to the waters that might admit of some discoloration, and not to the fishes, whose hue could suffer no change from the tinct of blood. Waves appearing over waves are no inapt symbol of a crowd. If therefore Sh. does not mean the *aggregate of seas*, he must be understood to design the 'multitude of waves.'

incarnadine] STEEVENS. *Carnadine* is the old term for *carnation*.

WAKEFIELD. Thus in Carew's Obsequies to the Lady Anne Hay: '—— a fourth, *incarnadine*, Thy rosy cheek.' [Carew very likely had this passage in his mind.—CLARENDON.]

HUNTER. This word is found in Sylvester. Describing the phœnix, he says: 'Her wings and train of feathers mixed fine Of orient azure and incarnadine.'

[This word is also found in *An Antidote against Melancholy*, 1661, where it appears as the name of a red wine in 'A Song of Cupid Scorn'd:'

'In love? 'tis true with Spanish wine,
Or the French juice, *Incarnadine*.'

Making the green one red.

63. *Making*] *Make* Pope, Han. *green one red*] *Green one Red* F_4, Dav. *Greene one, Red* $F_1F_2F_3$, Mal. H. Rowe, Var. Coll. i, Hal. *Green ocean red* Pope, Han. *green, One red*— Johns. *green—one red* Murphy conj. Steev. Rann, Sing. Knt, Sta. Huds.

Attention is called to it in this place by Mr Collier in his valuable reprint of the above volume. ED.]

63. **green one red**] STEEVENS. The same thought occurs in Heywood's Downfal of Robert, Earl of Huntington, 1601: 'He made the *green sea red* with Turkish blood.' Again: 'The *multitudes* of seas died *red* with blood.'

MALONE. So also in The Two Noble Kinsmen, by Fletcher, 1634: 'Thou mighty one that with thy power hast turned *Green Neptune into purple*.'

MURPHY. Garrick was for some time in the habit of saying: the green-one red; but, upon consideration, he adopted the alteration which was first proposed by this writer in the *Gray's Inn Journal*.

MALONE. Every part of the line, as punctuated by Murphy, appears to me exceptionable. *One red* does not sound to my ear as the phraseology of the age of Elizabeth; and *the green*, for the green *one*, or for the green *sea*, is, I am persuaded, unexampled.

STEEVENS. If Murphy's punctuation be dismissed, we must correct the foregoing line, and read: 'The multitudinous *sea*'; for how will the plural, *seas*, accord with the—'green *one*?' Besides, the new punctuation is countenanced by a passage in Hamlet, II, ii, 479: 'Now is he *total gules*.' Again in Milton's Comus, 133: 'And makes *one blot* of all the air.'

NARES. Sh. surely meant only 'making the green *sea* red.' The other interpretation, which implies its making 'the green [sea] one entire red,' seems to me ridiculously harsh, and forced. The punctuation of the Ff supports the more natural construction.

COLLIER (ed. 1). Although the old pointing can be no rule, it may be some guide, and we therefore revert to what we consider the natural, and what was probably the ancient, mode of delivering the words.

ELWIN. The imagination of Macbeth dwells upon the conversion of the *universal green* into *one pervading red*.

COLLIER (ed. 2). The (MS) strikes out the comma after 'one.' In the same way in B. and F.'s Maid of the Mill (ed. Dyce ix, 280) Otrante ought to say: 'How I freeze together, And am *one* ice;' but all edd., including the last, have allowed the last hemistich to remain, 'And am *on* ice,' as if Otrante had meant, not that he freezed together and was 'one ice,' but merely that he stood upon ice.

DYCE (*Strictures*, &c., p. 182). Here Collier proposes a highly probable correction: but let me say in excuse of the edd. of B. and F., that they supposed '*on ice*' might be a similar expression to 'on fire.'

BAILEY (ii, 27). A discrepancy is obvious between 'ocean,' and the plural 'seas,' and the 'one.' I suggest that 'seas' be exchanged for *waves*, since the epithet *multitudinous* refers to the billows, and not to the parts of the ocean which have received separate names, and that the numeral 'one' be replaced by *sea*. But the objection that *waves* could not be easily converted into *seas*, nor *sea* into *one*, is strong, and leaves my emendation doubtful.

Re-enter LADY MACBETH.

Lady M. My hands are of your colour, but I shame
To wear a heart so white. [*Knocking within.*] I hear a knocking
At the south entry: retire we to our chamber:
A little water clears us of this deed:
How easy is it then! Your constancy
Hath left you unattended. [*Knocking within.*] Hark! more knocking:
Get on your nightgown, lest occasion call us

Re-enter....] Cap. Enter Lady Ff.
65, 69, 73. [Knocking....] Dyce. Knocke. Ff. Knocking without. Sta.
65–69. Pope. Seven lines, ending *white....entry:....chamber:....deed....constancie...unattended...knocking*, in Ff.

WHITE (*Sh.'s Scholar*, p. 401). Was the power of mere punctuation [in the Folio] to turn the sublime into the ridiculous ever before so strikingly exemplified! ['Very true' is LETTSOM'S marginal comment on the foregoing in the present Editor's copy of the volume. ED.]

CLARENDON. Converting the green into one uniform red. The comma after 'one' yields a tame, not to say ludicrous, sense.

ABBOTT (§ 511). See note I, ii, 20.

STAUNTON (*The Athenæum*, 19 *Oct.*, 1872). Editors appear unsuspicious of any error in this line. But is it believable that our 'star of poets' would have marred a passage of such grandeur by so lame and impotent a conclusion? I feel instinctively that the line has been corrupted. I wish I could feel as confidently that the conjecture I venture to submit would restore it to us as it came from him. My surmise is that the error here sprang from the very simple but very fertile source of typographical perplexities,—a dropped letter, and that the passage originally read: 'Making the green *zone* red!' The change is of the slightest, and an easy one to happen when *one* was commonly pronounced as it now is in *atone*, *alone*, &c. Appended are a few passages to show that the similitude of the sea and a belt or girdle was a familiar one to Sh.: Cymb., III, i, 19, 20; Ib., III, i, 81; Ant. and Cleo., II, vii, 74; Tit. And., III, i, 94; King John, V, ii, 34; Rich. II: II, i, 61, 63; 3 Hen. VI: IV, viii, 20.

65. **so white**] TSCHISCHWITZ (p. 19). Eleganter igitur Shaksperus ab omnium consuetudine discedit, ubi adiectiva cum adverbiis 'too' et 'so' coniuncta (quæ alias ante substantiva solent poni) post substantiva collocat. Dicunt enim Angli 'so true a friend,' contra autem Shaksperus interdum 'a friend so true.'

65. **white**] CLARENDON. Compare IV, i, 85, 'pale-hearted fear.'

69. **unattended**] SINGER. Your courage has deserted you.

CLARENDON. Your constancy (*i. e.* firmness), which used to attend you, has left you.

70. **nightgown**] WHITE. In Macbeth's time, and for centuries later, it was the custom for both sexes to sleep without any other covering than that belonging to the bed when a bed was occupied. But of this Sh. knew nothing, and if he had

And show us to be watchers: be not lost 71
So poorly in your thoughts.

Macb. To know my deed, 'twere best not know myself.

[*Knocking within.*

Wake Duncan with thy knocking! I would thou couldst!

[*Exeunt.*

SCENE III. *The same.*

Enter a Porter. *Knocking within.*

Porter. Here's a knocking indeed! If a man were porter

73, 74. Pope. Four lines Ff.
73. *To know*] *T' unknow* Han.
[Knocking...] om. Pope, +.
74. *Wake...thy*] *Wake Duncan with this* Rowe, Pope, Han. *Wake, Duncan, with this* Theob. +, Cap. H. Rowe.
I would] *would* Pope, Han. *wouldst* in Pope's margin. *'would,* Theob. Warb. Johns. Cap. *Ay, 'would* Steev. Sing. ii, Sta.
SCENE III.] om. Rowe, Theob. Dyce, White. SCENE IV. Pope, +. SCENE II. Sta.
The same.] Cap.
1–37. In the margin, Pope, Han.
1–18. om. Coll. (MS).

---

known, he would, of course, have disregarded it. Macbeth's night-gown, that worn by Julius Cæsar (II, ii), and by the Ghost in the old Hamlet (III, iv), answered to our *robes de chambre*, and were not, as I have found many intelligent people to suppose, the garments worn in bed. [See V, i, 4 and note. ED.]

73. **To know**] WARBURTON. While I have *the thoughts* of this deed, it were best not know, or *be lost* to, myself. This is in answer to the lady's reproof.

ELWIN. With a knowledge of my deed, I were better *lost to the knowledge both of my nature and of my existence.*

ABBOTT (§ 357). See note on IV, ii, 69.

CLARENDON. 'If I must look my deed in the face, it were better for me to lose consciousness altogether.' An easier sense might be arrived at by a slight change in punctuation: 'To know my deed? 'Twere best not know myself.'

74. **I would**] STEEVENS. The repentant exclamation of Macbeth derives force from the present change [see textual notes]; a change which has been repeatedly made in spelling this ancient substitute for the word of enforcement, *ay*, in the very play before us.

couldst] H. ROWE. A mind under the influence of contrition would surely call upon Duncan to wake by the noise, rather than address the person who was knocking. According to my conception, such a call would be nature itself; and, I believe, would spontaneously proceed from the heart of every man so circumstanced as Macbeth then was. In this manner I wish the genius of Sh. to be tried, and not by the evidence of incorrect old quartos and folios, ill printed, and worse revised.

Scene iii.] CAPELL (*Notes*, p. 13). Without this scene Macbeth's *dress* cannot be shifted nor his *hands* washed. To give a rational space for the discharge of these actions was this scene thought of.

of hell-gate, he should have old turning the key. [*Knocking*

2, 6, 11, 14, 18. [Knocking within.] Dyce. Knock. Ff. Knocking without. Sta.

2. *he should have old*] *he could not have more* H. Rowe.

WHITE. In the Folio a new scene is here indicated, but this division is so clearly wrong that there can be no hesitation in deviating from it. See note on II, ii.

1–37. COLERIDGE (i, 249). This low soliloquy of the Porter, and his few speeches afterwards, I believe to have been written for the mob by some other hand, perhaps with Sh.'s consent; and that, finding it take, he, with the remaining ink of a pen otherwise employed, just interpolated the words [*I'll . . . bonfire*, lines 16–18]. Of the rest not one syllable has the ever-present being of Sh.

CLARENDON. Probably Coleridge would not have made even this exception unless he had remembered Ham. I, iii, 50. To us this comic scene, not of a high class of comedy at best, seems strangely out of place amidst the tragic horrors which surround it, and is quite different in effect from the comic passages which Sh. has introduced into other tragedies.

MAGINN (p. 170). The speech of this porter is in blank verse. [The lines ending *man — old — there,— farmer — expectation — enough — knock! —*[*I'*] *faith — swear —* [*one*]*who — yet — in,— there? — hither — tailor.— quiet.— hell.— thought — professions, — everlasting darkness* (sic). ED.] The alterations I propose are very slight: *upon* for 'on,' *i'faith* for ''faith,' and the introduction of the word *one* in a place where it is required. The succeeding dialogue is also in blank verse; so is the sleeping scene of Lady M.; and that so palpably that I wonder it could ever pass for prose.

HERAUD (p. 513). Nothing more admirably fitted than this scene for the purpose of supplying the transition from one point of effect to another could be given; and any critical censure of the poet, for what he has here done, results from ignorance of his art. The true dramatist will estimate it at its true worth.

CLARKE. Nevertheless, we cannot help thinking that there are many grounds for believing it to have been not only his composition, but his maturedly considered introduction at this point of the tragedy. In the first place, it serves to lengthen out dramatic time, and in the second place, its repulsively coarse humour serves powerfully to contrast, yet harmonise, with the crime that has been perpetrated.

1–18. WORDSWORTH (*Sh.'s Knowledge and Use of the Bible*, 1864, p. 298). As I do not doubt the passage was written with earnestness, and with a wonderful knowledge of human nature, especially as put into the mouth of a drunken man, so I believe it may be read with edification.

Scene iii.] BODENSTEDT. After all, his uncouth comicality has a tragic background; he never dreams, while imagining himself a porter of hell-gate, of how near he comes to the truth. What are all these petty sinners who go the primrose way to the everlasting bonfire compared with those great criminals whose gates he guards?

1–18. COLLIER (*Notes*, &c.). In the (MS) these lines are struck out, perhaps, as offensive to the Puritans.

2. **hell-gate**] DELIUS. 'Hell-gate,' like 'hell,' is used without the article, because the one single gate of hell is implied.

old] STEEVENS. Frequent, more than enough.

within.] Knock, knock, knock! Who's there, i' the name of Beelzebub? Here's a farmer, that hanged himself on th' expectation of plenty: come in time; have napkins enow about

4. *on*] *in* Pope, Han.
4, 5. *Here's...plenty*] Italics Sta.
5. *come in time;*] *come in, time,* Dav. *come in, Time;* Sta. *come in, farmer* Anon. conj.
5. *enow*] F_1, Dav. Sing. ii, Dyce, Sta. Glo. Ktly, Cam. Hal. Cla. *enough* $F_2F_3F_4$, Rowe, et cet.

COLLIER. Hundreds of instances of its use as a common augmentative in Sh.'s time might easily be accumulated.

DYCE (*Gloss.*). I believe I was the first to remark that the Italians use (or at least formerly used) 'vecchio' in the same sense.

> 'Perchè Corante abbandonava il freno,
> E dette un *vecchio* colpo in sul terreno.'—Pulci, *Morg. Mag.* C. xv. st. 54.
> 'E so ch'egli ebbe di *vecchie* paure.'—*Id.* C. xix. st. 30.

It is rather remarkable that Florio has not given this meaning of 'vecchio.'

[The phrase, 'There has been old work to-day,' for an unusual disturbance, is still current among the lower orders in Warwickshire, according to Fraser's Mag. 1856. ED.]

ABBOTT (§ 93). See note I, iv, 8.

4. **farmer**] MALONE. So in Hall's Satires, b. iv, Sat. 6:

> 'Ech Muck-worme will be rich with lawlesse gaine,
> Altho' he smother vp mowes of seuen yeares graine,
> And *hang'd himself when corne grows cheap again.*'

HUNTER. There is a story of such an event in the small tract of Peacham, entitled, *The Truth of our Times revealed out of one Man's Experience*, 1638. The farmer had hoarded hay when it was five pounds ten shillings per load, and when it unexpectedly fell to forty and thirty shillings, he hung himself through disappointment and vexation, but was cut down by his son before he was quite dead. No doubt such stories are of all ages.

5. **come in time**] DELIUS. You've come just at the right time.

STAUNTON. The edd. concur in printing this, 'Come in time,' but what meaning they attach to it none has yet explained. As we have subsequently, 'Come in, Equivocator,' and 'Come in, Tailor,' 'Time' is probably intended as a whimsical appellation for the 'farmer that hanged himself.'

CLARKE. Equivalent to Sh.'s expression, 'Come apace,' and to the phrases, 'Be in time, be in time!' or 'Come early, come early!' of the showmen at fairs.

5. **napkins**] NARES. A pocket handkerchief. A very common word which occurs in many passages of Sh. Baret, in his Alvearie, has *napkin*, or handkerchief, rendered accordingly; and *table napkin* is there a distinct article. A *napkin*, the diminutive of *nappe*, in its modern sense, was the badge of office of the *maître d' hôtel*, or, as we should call him, the butler, in great houses.

SINGER. In the dictionaries of the time *sudarium* is rendered by '*napkin or handkerchief, wherewith we wipe away the sweat.*'

DELIUS. Handkerchiefs were suggested by the idea that the farmer may have hanged himself with one, and appeared at the gate of hell with it still around his neck.

you; here you'll sweat for't. [*Knocking within.*] Knock, knock! Who's there, in th' other devil's name? Faith, here's an equivocator, that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven: O, come in, equivocator. [*Knocking within.*] Knock, knock, knock! Who's there? Faith, here's an English tailor come hither, for stealing out of a French hose: come in, tailor; here you may roast your goose. [*Knocking within.*] Knock, knock; never at quiet! What are you? But this place is too cold for hell. I'll devil-porter it no further: I had thought to have let in some of

6. *you'll*] *you will* Rann.
7. *in th'*] *i' th'* Theob. ii, Warb. Johns. H. Rowe. *i' the* Cap. Steev. Var. Sing. Knt, Sta. Ktly. *in the* Coll. Huds. Dyce, White, Glo. Cla.
7, 10. *Faith...heaven*] Italics Sta.
12, 13. *Faith...hose*] Italics Sta.

---

8. **equivocator**] WARBURTON. Meaning a Jesuit. The inventors of the execrable doctrine of *equivocation*.

WALKER (*Crit.*, iii, 253). This allusion to the times is certainly unlike Sh. It strengthens Coleridge's hypothesis of the spuriousness of part of this soliloquy.

See Appendix, p. 381. ED.

13. **hose**] WARBURTON. The joke consists in this, that a French hose being very short and strait, a tailor must be master of his trade who could steal anything from thence.

STEEVENS. Warburton said this at random. The *French hose* (according to Stubbs in his *Anatomie of Abuses*) were in 1595 much in fashion: '*The Gallic hosen* are made very large and wide, *reaching down to their knees only, with three or foure gardes apeece laid down along either hose.*'

FARMER. Steevens forgot the uncertainty of *French fashions*. In *The Treasury of Ancient and Modern Times*, 1613, we have an account (from Guyon, I suppose) of the old French dresses: '*Mens hose* answered in length to their short-skirted doublets; being made *close to their limbes*, wherein they had no means for pockets.'

CLARENDON. Stubbes in his Anatomie of Abuses (fol. 23 b, ed. 1585) says: 'The Frenche hose are of two diuers makinges, for the common Frenche hose (as they list to call them) containeth length, breadth, and sidenesse sufficient, and is made very rounde. The other contayneth neyther length, breadth, nor sidenesse (being not past a quarter of a yarde side), whereof some be paned, cut, and drawen out with costly ornamentes, with Canions annexed, reaching downe beneath their knees.' In The Mer. of Ven., I, ii, 80, Sh. clearly speaks of the larger kind, the 'round hose' which the Englishman borrows from France, and it is enough to suppose that the tailor merely followed the practice of his trade without exhibiting any special dexterity in stealing. In Hen. V: III, vii, 56, the French hose are wide by comparison.

14. **at quiet**] CLARENDON. See Judges, xviii, 27: 'A people that were at quiet and secure.' Compare 'at friend,' Wint. Tale, V, i, 140. So in Ham., IV, iii, 46, 'at help' is used with the force of an adjective.

all professions, that go the primrose way to the everlasting bonfire.—[*Knocking within.*] Anon, anon! I pray you remember the porter. [*Opens the gate.*

Enter MACDUFF *and* LENNOX.

Macd. Was it so late, friend, ere you went to bed, 20
That you do lie so late?

Port. Faith, sir, we were carousing till the second cock: and drink, sir, is a great provoker of three things.

Macd. What three things does drink especially provoke?

Port. Marry, sir, nose-painting, sleep, and urine. Lechery, sir, it provokes and unprovokes; it provokes the desire, but it takes away the performance: therefore much drink may be said to be an equivocator with lechery: it makes him and it mars him; it sets him on and it takes him off; it persuades him and disheartens him; makes him stand to and not stand to; in conclusion, equivocates him in a sleep, and, giving him the lie, leaves him.

Macd. I believe drink gave thee the lie last night. 33

Port. That it did, sir, i' the very throat on me: but I

17. *to the*] *to th'* Ff, Dav.+, White.
18. *bonfire*] *Bone-fire* Dav.
19. Opens the gate] Mal. *opens* Cap. om. Ff, Rowe,+.
22, 23. Prose, Johns. Two lines, Ff.
23–37. *of three things...cast him.*] *of sleep.* H. Rowe.
30. *to...to*] *too...too* F_1.
31. *in a sleep*] *into a sleep* Rowe,+. *into sleep* Mason. *asleep* Coll. (MS).
34. *on me*] *o' me* Theob. ii, Warb. Johns. Cap. Steev. Var. Sing. Knt, Ktly.

17. primrose] STEEVENS. So, Ham., I, iii, 50, and All's Well, IV, v, 56.

22. second cock] STEEVENS. So in Lear, III, iv, 121. Again in the Twelfth Mery Ieste of the Widow Edith, 1573: The time they pass merely til ten of the clok, Yea, and I shall not lye, till after the first *cok*.

MALONE. About three o'clock in the morning. See Rom. & Jul., IV, iv, 3.

22, 23. DELIUS. This reply of the Porter's falls into two regular Iambic trimeters, and is correctly so printed in the Folio.

23. provoker] HARRY ROWE. I cannot set up the morality of a puppet-show-man against the piety of Dr. Johnson, but I will venture to say, that by shortening this conversation, I have done the memory of Sh. no material injury. Too many meretricious weeds grow upon the banks of Avon.

31. in a sleep] STEEVENS. Sh. frequently uses *in* for *into*. Rich. III: I, ii, 261, and Ib., I, iii, 89.

ELWIN. Thus in Lyly's Euphues: '—— until time might turn white salt *in* fine sugar.' Here used in both senses: tricks him *into* a sleep; and, tricks him *in a* sleep, that is, by a dream.

WALKER (*Crit.*, iii, 251). This is not more harsh to our ears than 'smiles his cheek in years,' Love's Lab. Lost, V, ii, 465.

requited him for his lie; and, I think, being too strong for him, though he took up my legs sometime, yet I made a shift to cast him.

Macd. Is thy master stirring?

Enter MACBETH.

Our knocking has awaked him; here he comes.

Len. Good morrow, noble sir.

Macb. Good morrow, both. 40

Macd. Is the king stirring, worthy thane?

Macb. Not yet.

Macd. He did command me to call timely on him:

36. *up*] om. Warb. Johns.

38. SCENE IV. Enter Macduff, Lenox, and Porter. Pope, Han.

Enter M.] Coll. After line 37 in Ff, Dav. Rowe. After *noble sir*, line 40, Pope, +, Rann. After line 39, Cap. Steev. Var. Sing. Knt, Huds. Sta. Ktly. Re-enter M. Dyce, after line 39. Enter M. in his nightgown. Coll. ii (MS).

---

33. night] MALONE. It is not very easy to ascertain precisely the time when Duncan is murdered. The conversation that passes between Banquo and Macbeth, in II, i, might lead us to suppose that when Banquo retired to rest it was not *much* after twelve o'clock. The king was then 'abed;' and, immediately after Banquo retires, Lady M. strikes upon the bell, and Macbeth commits the murder. In a few minutes afterwards the knocking at the gate commences, and no time can be supposed to elapse between the second and the third scene, because the Porter gets up in consequence of the knocking: yet here Macduff talks of *last night*, and says that he was commanded to call *timely* on the king, and that he fears he has almost overpass'd the hour; and the Porter tells him, 'We were carousing till *the second cock*;' so that we must suppose it to be now at least six o'clock; for Macduff has already expressed his surprise that the Porter should lie *so late*. From Lady M.'s words in Act V, 'One—two—'tis time to do't,' it *should seem* that the murder was committed at *two* o'clock, and that hour is certainly not inconsistent with the conversation above referred to between Banquo and his son; but even that hour of *two* will not correspond with what the Porter and Macduff say in the present scene. I suspect Sh. in fact meant that the murder should be supposed to be committed a little before *daybreak*, which exactly corresponds with the speech of Macduff now before us, though not so well with the other circumstances already mentioned, or with Lady M.'s desiring her husband to put on his nightgown. Sh., I believe, was led to fix the time of Duncan's murder near the break of day by Holinshed's account of the murder of King Duffe: '—— he was long in his oratorie, and there continued till it was *late in the night*.' Donwald's servants 'enter the chamber where the king laie, *a little before cocks crow*, where they secretlie cut his throat.'

37. cast] JOHNSON. The equivocation is between *cast* or *throw*, as a term of wrestling, and *cast* or *cast up*.

STEEVENS. I find a similar play upon words in The Two Angry Women of Abington, 1599: '—— he reels all that he wrought to-day, and he were good now to play at dice, for he *casts* excellent well.'

I have almost slipp'd the hour.
Macb. I'll bring you to him.
Macd. I know this is a joyful trouble to you;
But yet 'tis one.
Macb. The labour we delight in physics pain.
This is the door.
Macd. I'll make so bold to call,
For 'tis my limited service. [*Exit.*
Len. Goes the king hence to-day?
Macb. He does: he did appoint so.
Len. The night has been unruly: where we lay,
Our chimneys were blown down, and, as they say,
Lamentings heard i' the air, strange screams of death,
And prophesying, with accents terrible,

43. *I have*] *I've* Pope, +, Dyce ii.
46. *physics*] Pope. *Physicks* F_1F_2. *Physick's* F_3F_4.
47. *This*] *That* Cap. (Correction in *Notes* ii, 10, b), Rann.
47, 48. *I'll...service.*] Verse, Han. Prose, Ff, Rowe, +.
49. *hence*] *From hence* Steev. reading *For...king From...so*, two lines.
49. *He does:*] om. Pope, +.
50–52. *The...death,*] Rowe. Four lines, ending *unruly:...downe,...ayre... Death*, Ff, Huds. i.
51. *down,*] *downe.* $F_2F_3F_4$, Rowe, +.
53. *And prophesying*] *And prophesyings* Han. [Cap.—'perhaps rightly.'] Rann. *Aunts prophesying* Warb. conj.

43. **slipp'd**] CLARENDON. 'Slip' is used transitively with a person for the object in Cymb. IV, iii, 22.

44. **trouble**] DELIUS. Macduff refers to Macbeth's hospitable reception of Duncan, not to his bringing him to Duncan's chamber. Of the latter service they would hardly speak with so much emphasis.

46. **physics**] STEEVENS. Affords a cordial to it. So, Wint. Tale, I, i, 43.

MALONE. So, Temp. III, i, 1.

SINGER. *Physick* is defined by Baret, a *remedie*, an *helping or curing*.

CLARENDON. The general sentiment here expressed is true, whether 'pain' be understood in its more common sense of 'suffering,' or as Macbeth means it, of 'trouble.' Compare Cymb. III, ii, 34.

47. **bold to**] CLARENDON. So bold as to. Compare 2 Hen. VI: IV, viii, 4.

48. **limited**] WARBURTON. Appointed.

STEEVENS. So in Timon, IV, iii, 431: 'For there is boundless theft In limited professions,' *i. e.* professions to which people are regularly and legally appointed [like the church, the bar, and medicine.—CLARENDON].

CLARENDON. It must be supposed that Macduff was, as we should say, a Lord of the Bedchamber. See Meas. for Meas. IV, ii, 176.

49. **He does**] STEEVENS. Perhaps Sh. designed Macbeth to shelter himself under an immediate falsehood till a sudden recollection of guilt restrained his confidence, and unguardedly disposed him to qualify his assertion. A similar trait occurred in I, v, 58.

53. **prophesying**] WHITE. Changes in the punctuation of this passage have

Of dire combustion and confused events
New hatch'd to the woful time: the obscure bird 55

53–55. *And....time: the*] *And,.... time, the* Anon. conj. Knt, Huds.

54. *combustion*] *combustions* $F_2F_3F_4$, Pope, Han. Cap.

54, 55. *events.....time: the*] Dyce. *events,...time. The* Ff. *events. ...time, the* Johns. conj.

55. *time: the*] *time, The* Knt, Huds. Sing. ii.

55–57. *New....shake.*] Han. Four lines, ending *time....Night....fevorous.... shake*, Ff. Three, ending *time...night. ...shake.* Rowe, +, Knt, Huds. i, Sing. ii, Sta.

55. *obscure*] *obscnre* F_2.

---

been proposed from an erroneous supposition that to prophesy must mean, to foretell. But here, in some parts of the Bible, and in other books of the Elizabethan period (1575–1625, *Jacobo I. non obstante*), it means to utter strange or important things, to announce solemnly. See Proverbs xxxi, 1, Ezekiel xxxvii, 4, 7, and *passim.*

CLARENDON. Here used as a verbal noun, in its ordinary sense of 'foretelling.'

ABBOTT (§ 470). Words in which a light vowel is preceded by a heavy vowel or diphthong are frequently contracted, as *power, jewel, doing, going, dying*, &c. Also *prowess* in V, viii, 41. [See also WALKER, *Vers.* p. 119, to same effect. ED.]

54. **combustion**] CLARENDON. Used metaphorically for 'social confusion,' as in Hen. VIII: V, iv, 51. Cotgrave has: '—— a tumult; hence; *Entrer en combustion avec.* To make a stirre, to raise an vprore, to keepe an old coyle against.' Raleigh, in his Discourse of War in General (*Works*, viii, 276, ed. 1829), says: 'Nevertheless, the Pope's absolving of Richard . . . from that honest oath . . . brought all England into an horrible combustion.' And Milton, Par. Lost, vi, 225, uses the word in the same sense.

55. **New hatched**] JOHNSON. A *prophecy* of an *event new hatch'd* seems to be a *prophecy* of an *event past.* And *a prophecy new hatch'd* is a wry expression. The term *new hatch'd* is properly applicable to a *bird*, and that birds of ill omen should be *new hatch'd to the woful time*, that is, should appear in uncommon numbers, is very consistent with the rest of the prodigies here mentioned.

HEATH (p. 388). Johnson on review would scarce approve of the owlet hooting from the moment it was hatched, and filling that whole night with its clamours.

STEEVENS. *Prophesying* is what is *new hatch'd*, and in the metaphor holds the place of *the egg.* The *events* are the fruit of such hatching.

MALONE. The following passage in which the same imagery is found, inclines me to believe that our author meant, that *new hatch'd* should be referred to events, though the events were yet to come. Allowing for his usual inaccuracy with respect to the active and passive participle, the events may be said to be 'the *hatch* and brood of time.' See 2 Hen. IV: III, i, 82:

> 'The which observed, a man may *prophesy*,
> With a near aim, of the main chance of things
> *As yet not come to life*, which in their seeds
> And weak beginnings lie entreasured.
> Such *things* become the *hatch* and brood of *time*.'

Here certainly it is the *thing* or *event*, and not the *prophecy*, which is the *hatch* of *time*; but it must be acknowledged, the word '*become*' sufficiently marks the future time. If therefore the construction that I have suggested be the true one, *hatch'd* must be here used for *hatching*, or '*in the state of being hatch'd*.'—'*To* the woful time,' means—to *suit* the woful time.

Clamour'd the livelong night: some say, the earth
Was feverous and did shake.

Macb. 'Twas a rough night.

Len. My young remembrance cannot parallel
A fellow to it.

Re-enter MACDUFF.

Macd. O horror, horror, horror! Tongue nor heart 60
Cannot conceive nor name thee.

Macb. } What's the matter?
Len. }

Macd. Confusion now hath made his masterpiece.
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building.

Macb. What is't you say? the life? 65

59. Re-enter M.] ....hastily. Cap.
60, 61. *Tongue.....thee.*] Cap. One line, Ff, Rowe,+, Knt, Sta.
60. *Tongue nor*] *Or tongue or* Pope, Han. *Nor tongue, nor* Theob.+.
65. *building*] *buildings* Rowe i.

KNIGHT. We have adopted a punctuation, suggested by a friend, which connects 'the obscure bird' with 'prophesying.'

ELWIN. This is called a *prophesy* of events *new hatched*, or already in existence, because the information is conveyed by *supernatural means*; and the events, though born, are as yet indistinguishable to those to whom this mystic intelligence is given.

CLARENDON. The extract above given from 2 Hen. IV: III, i, 82, shows that the ordinary punctuation is right. 'Hatch'd to the time' may either be used like 'born to the time,' i. e., 'the time's brood,' or 'hatched to suit the time,' as 'to' is used, Cor., I, iv, 57.

55. **obscure**] WALKER (*Crit.*, ii, 244). Read *obscene*. [WHITE made the same conjecture, independently and contemporaneously, ED.]

DYCE (ed. 2). That is, the bird that loves the dark.

See ABBOTT (§ 492), and I, vi, 22.

56. **Clamour'd**] WALKER (*Crit.*, i, 157). In many places this evidently means *wailing*.

57. **feverous**] CLARENDON. This must be understood of ague-fever, much more common in old times than now when England is drained.

57. **parallel**] CLARENDON. We have 'paragon' similarly used as a verb in Oth., II, i, 62.

60. **Tongue**] DELIUS. The omission of *neither* before this word is as common in Sh. as the accumulated negatives that here follow it.

nor...cannot] STEEVENS. The use of the two negatives, not to make an affirmative, but to deny more strongly, is very common in Sh. So in Jul. Cæs., III, i, 91.

62. **confusion**] CLARENDON. Similarly personified in King John, IV, iii, 153.

64. **temple**] DELIUS. Note the confusion of metaphor here. The temple cannot be properly designated as 'anointed,' it is Duncan who is 'the Lord's Anointed.'

Len. Mean you his majesty?

Macd. Approach the chamber, and destroy your sight
With a new Gorgon. Do not bid me speak;
See, and then speak yourselves. [*Exeunt Macbeth and Lennox.*
Awake, awake!
Ring the alarum-bell.—Murder and treason!—
Banquo and Donalbain!—Malcolm, awake!
Shake off this downy sleep, death's counterfeit,
And look on death itself! up, up, and see
The great doom's image!—Malcolm! Banquo!
As from your graves rise up, and walk like sprites,
To countenance this horror. Ring the bell. [*Bell rings.*

67. Macd.] Macb. $F_2F_3F_4$, Rowe i.
69. [Exeunt.....] Dyce, Sta. Glo. Cam. Cla. After *awake!* Ff, et cet.
70. *Ring*] Macd. *Ring* Rowe, Pope. *bell.*] *bell:* [to some Servants, who are entering. Cap.
74. *Banquo!*] *Donalbain!* Han. *Banquo! rise!* Johns. conj. *Banquo! all!* Lettsom.
76. *Ring the bell.*] om. Theob. Han. Warb. Johns. Cap. Steev. Mal. Rann, H. Rowe, Var. Sing. i, Dyce.

CLARENDON. Reference is made in the same clause to 1 Samuel, xxiv, 10: 'I will not put forth my hand against my lord, for he is the Lord's anointed;' and to 2 Corinthians, vi, 16: 'For ye are the temple of the living God.'

68. **Gorgon**] CLARENDON. Sh. probably derived his knowledge of the Gorgon's head from Ovid, Met. v, 189–210. It is also alluded to in Tro. and Cress., V, 10, 18. Webster, The White Devil, p. 21, ed. Dyce, 1857, refers to the same passage in Ovid.

72. **counterfeit**] CLARENDON. So in Lucrece, 402, Sleep is called 'the map of death,' and in Mid. N. D., III, ii, 364: 'Death-counterfeiting sleep.'

74. **great doom's**] DELIUS. A sight as terrible as an image of the Last Judgment. So also Kent and Edgar exclaim at the sight of Cordelia hanging, Lear, V, iii, 264: 'Is this the promised end?—or image of that horror.' Macduff continues the image of the end of the world in his summons to Malcolm and Banquo in lines 75, 76.

75. **sprites**] CLARENDON. Compare III, v, 27 and IV, i, 127, where the word means the spirits of the living man.

76. **Ring the bell.**] THEOBALD. Macduff had said at the Beginning of his Speech, 'Ring out th' Alarum bell,' but if the Bell had rung out immediately, not a Word of What he says could have been distinguish'd. 'Ring the Bell,' I say, was a Marginal Direction in the Prompter's Book for him to order the Bell to be rung the Minute that Macduff ceased speaking. In proof of this, we may observe that the Hemistich ending Macduff's Speech and that beginning Lady M.'s make up a complete Verse. Now, if 'Ring the bell' had been part of the Text, can we imagine that Sh. would have begun the Lady's speech with a broken Line?

MALONE. It should be remembered that stage directions were often couched in imperative terms: 'Draw a knife,' 'Play musick,' 'Ring the bell,' &c. In the Folio we have here indeed also, 'Bell rings,' as a marginal direction; but this was inserted

Enter LADY MACBETH.

Lady M. What's the business,
That such a hideous trumpet calls to parley
The sleepers of the house? speak, speak!
Macd. O gentle lady,
'Tis not for you to hear what I can speak:
The repetition, in a woman's ear,
Would murder as it fell.—

Enter BANQUO.

O Banquo, Banquo!
Our royal master's murder'd.
Lady M. Woe, alas!
What, in our house?
Ban. Too cruel any where.
Dear Duff, I prithee, contradict thyself,
And say it is not so.

77. SCENE V. Pope, +.
78. *a*] *an* Rowe ii, +.
79. *speak, speak!*] *speak.* Pope, +. *O*] om. Pope, +.
82. Enter Banquo.] After *fell.* Ff, Rowe, Pope, Han. Knt, Huds. Sing. ii, Dyce, Sta. Glo. Cam. Ktly, Cla. After line 81, Coll. White. After line 82, Theob. et cet. Enter Banquo, and Others. Cap.
82, 83. *O...murder'd.*] Theob. One line, Ff, Knt, Sing. ii, Sta.
85. *Dear Duff*] *Macduff* Pope, +. *contradict*] *contract* $F_2F_3F_4$.

from the players misconceiving what Sh. had in truth set down in his copy as a dramatic direction to the property man, for a part of Macduff's speech; and to distinguish the direction which they inserted, from the supposed words of the speaker, they departed from the usual imperative form. Throughout the whole of the preceding scene we have constantly an imperative direction to the prompter: 'Knock within.'

KNIGHT. But how natural is it that Macduff, having previously cried, 'Ring the alarum bell,' should repeat the order! The temptation to strike out these words was the silly desire to complete a ten-syllable line.

KEIGHTLEY. Macduff, in his anxiety and impatience, reiterates his order.

82. **Enter Banquo**] COLLIER (ed. 2). 'Unready,' adds the (MS), to show that he rushed upon the stage from his bed-room. Nothing of the kind is said of Lady M., but we may safely infer it.

84. **house?**] WARBURTON. Had she been innocent, nothing but the murder itself, and not any of its aggravating circumstances, would naturally have affected her. As it was, her business was to appear highly disordered at the news. Therefore, like one who has her thoughts about her, she seeks for an aggravating circumstance that might be supposed most to affect her personally, not considering, that by placing it there, she discovered rather a concern for herself than for the king. On the contrary, her husband, who had repented the act, and was now labouring under

Re-enter MACBETH *and* LENNOX.

Macb. Had I but died an hour before this chance,
I had lived a blessed time; for from this instant
There's nothing serious in mortality:
All is but toys: renown and grace is dead;
The wine of life is drawn, and the mere lees
Is left this vault to brag of.

Enter MALCOLM *and* DONALBAIN.

Don. What is amiss?
Macb. You are, and do not know't:
The spring, the head, the fountain of your blood
Is stopp'd,—the very source of it is stopp'd.
Macd. Your royal father's murder'd.
Mal. O, by whom?
Len. Those of his chamber, as it seem'd, had done't:
Their hands and faces were all badged with blood;

86. Re-enter...] Cap. Enter...and Rosse. Ff. Re-enter...with Ross. Glo. Cam.
90. *is dead*] *are dead* Han.
92. *Is*] *Are* Han.
93. *know't*] *know it* Steev. Mal. Sing. i.
97. *seem'd, had*] *seems, have* H. Rowe.
98. *badged*] *bath'd* Mal. conj. (withdrawn).

---

the horrors of a recent murder, in his exclamation, gives all the marks of sorrow for the fact itself.

86. **Re-enter**] COLLIER. Rosse has not been on the stage in this act, and he is employed in the next scene. We have, therefore, had no difficulty in correcting an error which runs through the Ff.

DYCE. There seems an impropriety in his absence (as well as in that of Angus) on the present occasion, but I do not see by what arrangement he can be introduced in this scene early enough to accompany Macbeth and Lennox to the chamber of the king.

DELIUS. If the stage direction of the Folios be correct, its only purpose was to bring upon the stage as many persons at once as possible.

87. **Had I**] MALONE. So in Wint. Tale, IV, iv, 472.

92. **vault**] ELWIN. A metaphorical comparison of this world vaulted by the sky and robbed of its spirit and grace, with a vault or cellar from which the wine has been taken and the dregs only left.

ABBOTT (§ 513, *The Amphibious Section*). See note II, i, 12.

93, 94. **You.....fountain**] AS YOU LIKE IT (*Gent. Mag.*, lix, p. 810). By thus altering the punctuation the meaning will be much more intelligible: 'You are, and do not know it, The spring, the head: the fountain, &c.

98. **badged**] MALONE. Compare 2 Hen. VI: III, ii, 200.

So were their daggers, which unwiped we found
Upon their pillows:
They stared, and were distracted; no man's life
Was to be trusted with them.
Macb. O, yet I do repent me of my fury,
That I did kill them.
Macd. Wherefore did you so?
Macb. Who can be wise, amazed, temperate and furious,
Loyal and neutral, in a moment? No man:
The expedition of my violent love
Outrun the pauser reason. Here lay Duncan,
His silver skin laced with his golden blood,

100–102. *Upon...them.*] Steev. Two lines, the first ending *distracted*, in Ff, Rowe, +, Cap. Knt, Coll. Huds. Sing. ii, Sta. White, Ktly.
101. *no*] *As no* Han. Cap.
104. *them.*] *them*— Rowe, Pope, Han.
108. *Outrun*] *Outran* Dav. Johns. Cap. Steev. Sing. Knt, Coll. Huds. White, Ktly.
109. *golden*] *goary* Pope, Han.

100. ABBOTT (§ 511). See note I, ii, 20.

105. **amazed**] M. H. (*Gent. Mag.*, vol. lix, p. 35, 1789). Read *and maz'd*. In the West, *maz'd* is synonymous with foolish or mad.

108. **Outrun**] CLARENDON. Both forms of this preterite were, and are, in use.

pauser] ABBOTT (§ 443). *-Er* is sometimes appended to a *noun* for the purpose of signifying an agent. Thus: 'A Roman sword*er*'—2 Hen. VI: IV, i, 135. 'A moral*er*'—Oth., II, iii, 301. 'Justic*ers*'—Lear, IV, ii, 79. 'Homag*er*':—Ant. and Cleo., I, i, 31. In the last two instances the *-er* is of French origin, and in many cases, as in 'enchant*er*,' it may seem to be English, while really it represents the French *-eur*. The *-er* is often added to show a masculine agent where a noun and a verb are identical: 'Trust*er*'—Ham., I, ii, 172. 'Caus*er*'—Rich. III: IV, iv, 122. 'My origin and end*er*'—Lov. Compl., ii, 22, and in this line in Macbeth.

109. **laced**] THEOBALD (*Correspondence with Warburton*, 1729, in Nichols's *Lit. Illust.*, ii, 523). For *lac'd*, you, Sir, proposed to read, *laqu'd*; but I am afraid, *che c'est un peu plus recherchée*. By *lac'd*, I am apt to imagine our Poet meant to describe the blood running out, and diffusing itself into little winding streams, which looked like the *work of lace* upon the skin. So Cymb., II, ii, 22, and Rom. & Jul., III, v, 8.

WARBURTON. The whole speech is an unnatural mixture of far-fetched and commonplace thoughts, that shows him to be acting a part.

JOHNSON. No amendment can be made to this line, of which every word is equally faulty, but by a general blot. It is not improbable that Sh. put these forced and unnatural metaphors into the mouth of Macbeth, as a mark of artifice and dissimulation, to show the difference between the studied language of hypocrisy and the natural outcries of sudden passion. This whole speech, so considered, is a remarkable instance of judgement, as it consists entirely of antithesis and metaphor.

STEEVENS. The allusion is to the decoration of the richest habits worn in the age

And his gash'd stabs look'd like a breach in nature
For ruin's wasteful entrance: there, the murderers,
Steep'd in the colours of their trade, their daggers
Unmannerly breech'd with gore: who could refrain,
That had a heart to love, and in that heart

of Sh., when it was usual to *lace* cloth of *silver* with *gold*, and cloth of *gold* with *silver*. The second of these fashions is mentioned in Much Ado, III, iv, 19.

HARRY ROWE. The other day, my wooden Macbeth declared in the green-room that this line was nonsense. Being old enough to know the folly of disputing with a blockhead, I only desired him to favour me with a better. He accordingly repeated: 'His snow-white skin streaked with his crimson blood.' This, though not an extraordinary good line, has something to recommend it. As the rejected line appears in all the old copies, it was certainly written by Sh., so I shall follow the custom of commentators, and give my conjecture concerning it. The river Avon is remarkable for its silver eels and golden tench; and as Sh. drew all his images from nature, we may reasonably suppose that these two natural objects made a strong impression on his fancy, and might be the fountain from whence he drew 'His silver skin lac'd with his golden blood.' Dr Faustus, who is one of my best dressed dramatic characters, and whom I consult upon all learned occasions, expresses great surprise that Dr Johnson should have permitted that to stand in his edition; and the more so as he could not but apply to it a certain line of Horace: 'Insigne, recens, adhuc indictum ore alio.' From this specimen of my learned puppet's erudition, the reader may be desirous of knowing something concerning him. He was educated at one of our universities, where he drank much and read little; and after a residence of four years, he quitted his college with nearly as much learning as he brought into it.

ABBOTT (§ 529). A metaphor must not be far-fetched nor dwell upon the details of a disgusting picture, as in these lines. There is but little, and that far-fetched, similarity between *gold lace* and *blood*, or between *bloody daggers* and *breech'd legs*. The slightness of the similarity, recalling the greatness of the dissimilarity, disgusts us with the attempted comparison. Language so forced is only appropriate in the mouth of a conscious murderer dissembling guilt.

113. **breech'd**] WARBURTON. This nonsensical account must surely be read thus: '*Unmanly reech'd* with gore.' *Reech'd*, soiled with a dark yellow, which is the colour of any reechy substance, and must be so of steel stain'd with blood. They were *unmanly* stain'd with blood, because such stains are often most honourable.

JOHNSON. An *unmannerly dagger* and a *dagger breech'd* are expressions not easily to be understood. There are undoubtedly two faults here which I have endeavoured to take away by reading: '*Unmanly drench'd* with gore,'—*I saw* drench'd *with the king's blood not only instruments of murder but evidences of cowardice.* . . . Warburton's emendation is perhaps right.

EDWARDS (p. 94). *Reeching* comes from the A. S. *recan* (whence *reek* and *reeking*), and signifies in Sh. *sweaty;* as *reechy* neck, *reechy* kisses, or metaphorically perhaps *greasy;* but does not mark any color; as the verb is neuter, there is no such participle as *reech'd*.

JENNENS. Sh.'s first thought might have been: 'Their naked daggers were covered with gore.' *Nakedness* suggested the word '*unmannerly*,' and *covered* the word '*breeches*,' the covering of nakedness.

Courage to make's love known?
Lady M. Help me hence, ho! 115

115. *make's*] *make his* Cap. Steev. Var. Sing. Knt, Ktly. 115. [Seeming to faint. Rowe, +, Cap.

FARMER. That is, *sheath'd* with blood. In the 6th Dialogue of Erondell's French Garden, 1605 (which I am persuaded Sh. read in the English, and from which he took, as he supposed, this quaint expression), we have: 'Boy, go fetch your master's silver-hatched daggers, you have not brushed their *breeches*, bring the brushes,' &c. Sh. was deceived by the pointing, and evidently supposes *breeches* to be a new and affected term for *scabbards*. But had he been able to have read the French on the other page even as a *learner*, he would have been set right at once: 'Garçon, allez querir les poignards argentez de vos maistres, vous n'avez pas espousseté leur *haut-de-chausses*.'

DOUCE (i, 378) shows that it was Farmer who was misled. The context proves that *leur* refers to *maistres*, not to *les poignards*. ED.

HEATH (*Revisal*, &c., p. 388). Seward in his Notes on Beaumont and Fletcher, i, p. 380, and ii, p. 276, mentions another interpretation: 'Stained with gore up to the *breeches*, that is, to their hilts.' But, as he justly observes, the lower end of a cannon is called its *breech*, yet the *breech* of a dagger is an expression which could not be used with propriety. He conjectures the true reading to have been *hatch'd*, that is, gilt; and adduces some instances from Fletcher which seem fully to prove the use of the word in that signification. . . . My own conjecture is: '*In a manner lay drench'd* with gore.' The qualifying form of expression, *In a manner*, seems to have a peculiar propriety. A dagger cannot imbibe blood, nor be saturated with it like a sponge, which is the idea conveyed by the word *drench'd*, but it may appear as if it were so.

DOUCE. The present expression, though in itself something *unmannerly*, simply means *covered as with breeches*. The idea, uncouth and perhaps inaccurate as it is, might have been suggested from the resemblance of daggers to the legs and thighs of a man.

NARES. Instead of concluding with Farmer that Sh. had seen that passage from Erondell and mistaken it, we should use it to confirm the true explanation, viz.: 'Having their very hilt, or breech, covered with blood.' Sheaths of daggers are wiped not brushed, and Sh. could not have supposed them to be here meant; it was evidently the silver hatching that required the brush. We cannot, however, conceive of Sh. looking for paltry authorities, or even thinking of them when he poured forth his rapid lines. He doubtless took up the metaphor as it occurred to him, without further reflection.

DYCE (*Gloss.*). Probably Douce is right.

DELIUS. The daggers were covered with blood as though with breeches. Breeches which are worn for decency's sake, for *manners*, are in this case *unmannerly*.

CLARENDON. We doubt not the blade, and not the *handle*, is meant. Compare Twelfth Night, III, iv, 274.

115. make's] CLARENDON. The abbreviation ''s,' for 'his,' is very common even in passages which are not colloquial nor familiar.

115. ho!] WHATELEY (p. 77, note). On Lady M.'s seeming to faint, while Banquo and Macduff are solicitous about her, Macbeth, by his unconcern, betrays a consciousness that the fainting is feigned.

Macd. Look to the lady.

Mal. [*Aside to Don.*] Why do we hold our tongues,
That most may claim this argument for ours?

Don. [*Aside to Mal.*] What should be spoken here, where our fate,
Hid in an auger-hole, may rush, and seize us?

116–119. *Look...us?*] The lines end *lady...claim...spoken...hole,...us?* Walker.

116. [gather about her. Cap.

117, 119, 121. As aside, Sing. ii, Sta. White, Glo. Cam. Dyce ii, Cla. Huds. ii.

118–120. *What...away*] Dyce. Three lines, ending *here,...hole,...away*, Ff, Rowe, Cap. Sta. Ending *spoken...hole, ...tears.* Var. Sing. i, Coll. Huds. White. Ending *here....hole....tears.* Pope, +, Steev. Knt, Sing. ii, Ktly.

119. *Hid in*] *hid in* F_1. *hid within* $F_2F_3F_4$, +, Cap. Steev. *hidden in* Jackson.

auger-hole] *Ogre's hole* Del. conj. (withdrawn).

MALONE. A bold and hardened villain would, from a refined policy, have assumed the *appearance* of being alarmed about her, lest this very imputation should arise against him. The irresolute Macbeth is not sufficiently at ease to act such a part.

HORN (i, 66). Lady M.'s amiable powers give way, and the swoon is real. It moreover gives us an intimation of her subsequent fate.

CLARENDON. Miss Helen Faucit believes that Lady M. really fainted here, her over-taxed energies giving way, as they do after the banquet-scene. On the stage she is carried out by her women, who appear in *dishabille*, as having been hastily summoned from their beds.

BODENSTEDT. Most edd. suppose this fainting fit to be a pretence, but I am convinced that Sh. meant it to be real. Various causes have co-operated to beget in Lady Macbeth a revulsion of feeling, which, from henceforth constantly increasing, drives her at last to self-destruction. The first intimation we found in II, ii, 33, 34. She finds herself mistaken in her husband; a gulf has opened between him and her which nothing can hereafter bridge over. At the same time, we perceive here the intimation of that internal and natural reaction of her overtaxed powers. Womanhood reasserts its rights.

117. **argument**] CLARENDON. Subject, theme of discourse. Compare Tim. of Athens, III, iii, 30. And Milton, Par. Lost, i, 24: 'The height of this great argument.'

119. **Hid**] STAUNTON (*The Athenæum*, 2 November, 1872). I have little doubt we should read, 'Where our Fate,—*hide we* in an auger hole,—may,' &c., for it could never have been Sh.'s intention that *Fate* should be imagined lying *perdu* in an auger hole ready to spring upon its prey.

119. **auger-hole**] STEEVENS. So in Cor., IV, vi, 87.

ELWIN. An instance of Sh.'s power of so constructing a specific reference as to carry a general application; for although he personifies fate, yet the phrase, 'may *rush* and seize us,' shows that his mind had strictly defined the method of its action. The general meaning is, *Our fate, concealed in imperceptible or obscure places, may suddenly take us;* but, specifically, the *auger-hole* is the *bore* of a pistol, or the *sheath* of a dagger; and the *rushing death* is the *whizzing ball* of the one, or the

Let's away;
Our tears are not yet brew'd.
Mal. [*Aside to Don.*] Nor our strong sorrow
Upon the foot of motion.
Ban. Look to the lady:—
[*Lady Macbeth is carried out.*
And when we have our naked frailties hid,
That suffer in exposure, let us meet,

121. *sorrow*] *sorrow yet* Ktly.
122. *Upon*] *on* Pope, +, Steev. reading *are...on* as one line.
Look] *Look there* Han.
[Lady...] Rowe. om. Ff.
123. *naked frailties*] *half-clothed bodies* H. Rowe.

swiftly driven blade of the other. This interpretation would be cancelled by some critics, by the intimation that when Macbeth lived pistols were unknown. But Sh. has already mentioned *cannon* as used in a battle fought three centuries before their invention; and whether this be through ignorance or otherwise, he may, with no greater inconsistency, refer in idea to a *pistol*. It is preposterous to conceive that the all-comparing intellect of Sh. could have conducted him through life unobservant of such difference between age and age as the reflection of the least reflecting school-boy would have distinguished. He has, in truth, designedly, throughout the whole play, endowed his personages with the refinement of language and opinion that would have characterized such dispositions in the reign of Elizabeth and James, instead of delineating them with the characteristics due to the comparatively uncivilized period of 1040 or 1045. And it is probable that he adopted systematically the plots of popular tales of more ancient times, or of remote countries, in order to evade the condemnation of the theatrical censorship, which might have found offence in his casual strokes of satire, if nominally directed with specific aim against wealth and power.

CLARENDON. The place is so full of murderous treachery that, observe we never so carefully, we may overlook the minute-hole in which it lurks.

121. brew'd] DELIUS. This metaphor is amplified in Tit. And., III, ii, 38.

CLARKE. In contemptuous allusion to the feigned lamentation of the host and hostess, which the young princes evidently see through.

121. sorrow] CLARENDON. Sorrow in its first strength is motionless, and cannot express itself in words or tears. Compare IV, iii, 209, and 3 Hen. VI: III, iii, 22.

122. COLLIER (ed. 2). The substituted stage-direction in the (MS) is 'Lady Macbeth swoons' (not *swounds*), and we are left to conclude that she is carried out.

123. naked frailties] STEEVENS. When we have clothed our half-drest bodies, which may take cold from being exposed to the air.

MALONE. The Porter had observed that this place was too cold for hell. See also Timon, IV, iii, 228.

HARRY ROWE. Perhaps my dislike to these words may proceed from the circumstance of my comedians constantly sleeping with all their clothes on.

DAVIES (ii, 98). Mr Garrick would not risk the appearance of half, or even disordered, dress, though extremely proper, and what the incident seemed to require. But the words will, I think, very easily bear another meaning: 'When we have recovered ourselves from that grief and those transports of passion which, though

And question this most bloody piece of work,
To know it further. Fears and scruples shake us:
In the great hand of God I stand, and thence
Against the undivulged pretence I fight
Of treasonous malice.
Macd. And so do I.
All. So all.
Macb. Let's briefly put on manly readiness,
And meet i' the hall together.
All. Well contented.
[*Exeunt all but Malcolm and Donalbain.*
Mal. What will you do? Let's not consort with them:
To show an unfelt sorrow is an office
Which the false man does easy. I'll to England.

126. *Fears*] *Fear* Hal.
129. Macd.] Macb. Rowe,+, Steev. Var. Sing. i. *And*] om. Pope, +.
131. [Exeunt...] Han. Exeunt. Ff.
132. Rowe. Two lines, Ff.
134. Rowe. Two lines, Ff.

---

justifiable from natural feeling and the sad occasion, do but expose the frailty and imbecility of our nature.'

CLARENDON. All the characters appeared on the scene in night-gowns, with bare throats and legs.

128. **pretence**] HEATH (p. 390). I fight against whatever yet undivulged pretence may be alleged by treasonous malice in justification of this horrid crime.

STEEVENS. Intention, design. So in II, iv, 24. Banquo means: I put myself under the direction of God, and relying on his support, I here declare myself an eternal enemy to this treason, and to all its *further designs that have not yet come to light.*

HUDSON. I swear perpetual war against this treason, and all the *secret plottings* of malice, whence it sprung.

130. **readiness**] M. MASON (*Comments on B. and F.*, App. p. 22). To be *ready*, in all the ancient plays, means to be dressed. By *manly readiness* Macbeth means that they should put on their armour.

SINGER. So in King John, V, i, 53.

DELIUS. As in Sh. 'unready' is equivalent to *half-clad*, so here 'manly readiness' means complete clothing and armour such as befits men, in opposition to the preceding 'naked frailties.'

KEIGHTLEY. A very awkward way of expressing, Let us make haste and put on our clothes. To *ready* the hair is still used in some places for combing, and arranging it.

CLARENDON. This involves also the corresponding habit of mind. Compare the stage-direction in 1 Hen. VI: II, i, 38; 'The French leap over the walls in their shirts. Enter, several ways, the Bastard of Orleans, Alençon, and Reignier half ready and half unready.'

134. **easy**] ABBOTT (§ 1). In early English many adverbs were formed from

Don. To Ireland, I; our separated fortune
Shall keep us both the safer: where we are
There's daggers in men's smiles: the near in blood,
The nearer bloody.
Mal. This murderous shaft that's shot
Hath not yet lighted, and our safest way
Is to avoid the aim. Therefore to horse;
And let us not be dainty of leave-taking,

135–138. *To...bloody*] Rowe. Four lines, ending *I.....safer:.....smiles;..... bloody* Ff.
137. *near*] *near'* Del.
140. *horse*] *house* $F_2F_3F_4$.

---

adjectives by adding *e* (dative) to the positive degree: as *bright*, adj.; *brighte*, adv. In time the *e* was dropped, but the adverbial use was kept. Hence, from a false analogy, many adjectives (such as *excellent*) which could never form adverbs in *e* were used as adverbs. We still say colloquially, 'come quick;' 'the moon shines *bright*,' &c. But Sh. could say [as in the present line and in II, i, 19].

CLARENDON. In the next scene 'like' is used for 'likely,' line 29.

137. **There's**] ABBOTT (§ 335). *Inflection in -s preceding a plural subject.* Passages in which the quasi-singular verb *precedes* the plural subject stand on a somewhat different footing [from that given at II, i, 61]. When the subject is as yet future, and, as it were, unsettled, the third person singular might be regarded as the normal inflection. Such passages are very common, particularly in the case of 'There is.'

CLARENDON. Like *il y a* in French. Donalbain suspects all, but most his father's cousin, Macbeth.

near] STEEVENS. He suspected Macbeth; for he was the *nearest in blood* to the two princes, being the cousin-german of Duncan.

WALKER (*Crit.*, i, 190). For *nearer*, a contraction for the old *negher*, for which latter see Chaucer.

CLARENDON. Compare, for the sense, Webster, *Appius and Virginia*, V, ii: 'Great men's misfortunes thus have ever stood,—They touch none nearly, but their nearest blood.'

ALLEN. See note on Rom. & Jul., p. 430 (Var. ed. 1871).

138. **nearer**] ABBOTT § 478). *Er* final seems to have been ometimes pronounced with a kind of 'burr,' which produced the effect of an additional syllable; just as 'Sirrah' is another and more vehement form of 'Sir.'

139. **lighted**] JOHNSON. The design to fix the murder upon some innocent person has not yet taken effect.

STEEVENS. The shaft is not yet lighted, and though it has done mischief in its flight, we have reason to apprehend still more before it has spent its force and falls to the ground. The end for which the murder was committed is not yet attained. The death of the king only, could neither insure the crown to Macbeth, nor accomplish any other purpose, while his sons were yet living, who had, therefore, just reason to apprehend they should be removed by the same means.

HUDSON. Suspecting this murder to be the work of Macbeth, Malcolm thinks that the 'murderous shaft' must pass through himself and his brother to reach its mark.

But shift away: there's warrant in that theft
Which steals itself when there's no mercy left. [*Exeunt.*

SCENE IV. *Without the castle.*

Enter ROSS *with an* Old Man.

Old M. Threescore and ten I can remember well:
Within the volume of which time I have seen
Hours dreadful and things strange, but this sore night
Hath trifled former knowings.
Ross. Ah, good father,
Thou seest, the heavens, as troubled with man's act, 5

SCENE IV.] SCENE II. Rowe, Dyce, White. SCENE VI. Pope, +.
Without.....] Han. The outside of Macbeth's Castle. Theob. +.
2. *I have*] *I've* Dav. Pope, +, Dyce ii.
4. *trifled*] *stifled* Dav.
Ah] Rowe. *Ha* Ff.

142. **shift**] CLARENDON. Quiet or stealthy motion is implied, as in As You Like It, II, vii, 157.

theft] DELIUS. Compare All's Well, II. i, 33.

3. **sore**] CLARENDON. From Anglosaxon *sár*, grievous, painful; connected with the German *schwer*. The Scotch *sair* is still used in much the same sense as 'sore' once was in England.

4. **trifled**] CLARENDON. Not used elsewhere in the same sense. It is, however, used transitively in Mer. of Ven., IV, i, 298: 'We trifle time.'

ABBOTT (§ 290). The termination *en* (the infinitive inflection) is sufficient to change an English monosyllabic noun or adjective into a verb. Thus 'heart' becomes 'heart*en*;' 'light,' 'light*en*;' 'glad,' 'gladd*en*.' The license with which adjectives could be converted into verbs is illustrated by: 'Eche that enhaunceth hym schal be *lowid*, and he that *mekith* hymself shall be *highid*.'—WICKLIFFE, *St. Luke*, xiv, 11. In the general destruction of inflections which prevailed during the Elizabethan period, *en* was particularly discarded. It was therefore dropped in the conversion of nouns and adjectives into verbs, except in some cases where it was peculiarly necessary to distinguish a noun or adjective from a verb. (So strong was the discarding tendency that even the *e* in 'owen,' to 'possess,' was dropped, and Sh. continually uses 'owe' for 'owen' or 'own.' The *n* has now been restored.) But though the infinitive inflection was generally dropped, the converting power was retained, undiminished by the absence of the condition. Hence it may be said that any noun or adjective could be converted into a verb by the Elizabethan authors, generally in an active signification.

4. **knowings**] CLARENDON. Not used as a plural elsewhere by Sh., nor apparently in the concrete sense, as here: 'A piece of knowledge.' It means 'knowledge' or 'experience' in Cymb., II, iii, 102.

5, 6. **heavens...act...stage**] WHITER (p. 161). We find that these phrases are connected with the stage and the terms belonging to it.

Threaten his bloody stage: by the clock 'tis day,
And yet dark night strangles the travelling lamp:
Is't night's predominance, or the day's shame,
That darkness does the face of earth entomb,
When living light should kiss it?
Old M. 'Tis unnatural,
Even like the deed that's done. On Tuesday last
A falcon towering in her pride of place

6. *Threaten*] Rowe. *Threatens* Ff, Ktly.
his] *this* Theob. Warb. Johns.
stage] *strage* Warb. conj. (withdrawn).
7. *travelling*] *travailing* F_1F_2. Coll.
8. *Is't*] *Is it* Cap. Mal. Steev. Sing. i. *Is't* Allen (MS).
10. *should*] *shall* F_2.
12. *towering*] *towring* Ff, +, *touring* Sta.

7. **travelling**] COLLIER (ed. 1). The words *travel* and *travail* (observes the Rev. Mr Barry) have now different meanings, though formerly synonymous. *Travelling*, the ordinary meaning, gives a puerile idea; whereas 'travailing' seems to have reference to the struggle between the sun and night.

DYCE (*Remarks*, p. 195). In the speech *no mention is made of the sun* till it is described as 'the *travelling* lamp,'—the epithet 'travelling' determining *what* 'lamp' was intended: the instant, therefore, that 'travelling' is changed to 'travailing,' the word 'lamp' CEASES TO SIGNIFY THE SUN. That Sh. was not singular in applying the epithet *travelling* to the *sun* might be shown by many passages of our early poets; so Drayton: '—— nor regard him [the Sunne] trauelling the signes.'—Elegies, p. 185, 1627. [And so too in a later poet,—'The *travelling Sun* sees gladly from on high,' &c.—Cowley's *Davideis*,—*Works*, i, 349, ed. 1707.] Even modern writers describe the *sun* as a *traveller*; see Amory's *Life of Buncle*, ii, 178, ed. 1766. I must add that this 'puerile idea.' is to be traced to Scripture,—Psalm, xix, 5.

ELWIN. This denotes not only the *motion* of the sun, but also its *efforts* to disperse the opposing darkness. It is necessary, therefore, to retain here the ancient spelling, that the word may fully express its former intention.

COLLIER (ed. 2). As Sh. may have used 'travailing' in a double sense, as indicating toil and locomotion, we make no change.

CLARENDON. Compare All's Well, II, i, 167.

8. **predominance**] CLARENDON. Is night triumphant in the deed of darkness that has been done, or is day ashamed to look upon it? 'Predominance' is an astrological term. See Tro. and Cress., II, iii, 138, and Lear, I, ii, 134. Compare also Milton, Par. Lost, viii, 160: 'Whether the sun, predominant in heaven,' &c.

Is't night's] ALLEN. The article is as imperatively required with the word 'night' as with 'day.'

10. [See Appendix, p. 359. ED.]

unnatural] ABBOTT (§ 468). Any unaccented syllable of a polysyllable (whether containing *i* or any other vowel) may sometimes be softened and almost ignored. So III, i, 79, 80, 104; III, ii, 11; III, iv, 2, 121; IV, iii, 239; V, iv, 19.

12. **towering**] DYCE (*Few Notes*, p. 125). A term of falconry. Donne, addressing Sir Henry Goodyere, and speaking of his hawk, says: 'Which when herselfe

Was by a mousing owl hawk'd at and kill'd.

Ross. And Duncan's horses—a thing most strange and certain—

Beauteous and swift, the minions of their race,
Turn'd wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.

Old M. 'Tis said they eat each other.

Ross. They did so, to the amazement of mine eyes,
That look'd upon't. Here comes the good Macduff.

14. Pope. Two lines, Ff, Rowe. *horses*] *horse* Walker, White. *horse*' Dyce ii.

15. *their*] *the* Theob. Rann.

16. *flung*] *flong* F_1F_2.

17, 18. Divided as by Steev. First line ends *would* Ff, +, Cap. Mal. Knt, Coll. Sing. ii, Sta. White, Ktly.

18. *mankind*] *man* Pope, +, Cap. *eat*] *eate* F_1F_2. *ate* Sing. Coll. Huds. White, Ktly, Del.

19, 20. As in Pope. Three lines, ending *so:...upon't...Macduffe*, in Ff.

20. Enter Macduff.] Johns. After *upon't.* Ff, +, Cam. Cla.

---

she lessens in the aire, You then first say, that high enough she *towres.*'—Poems, p. 73, ed. 1633. Turberville tells us: 'Shee [the hobby] is of the number of those Hawkes that are hie flying and *towre Hawks.*'—Booke of Falconrie, p. 53, ed. 1611.

DYCE (*Gloss.*). Particularly applied to certain hawks which tower aloft, soar spirally to a station high in the air, and thence swoop upon their prey. Compare a passage of Milton, which has been misunderstood: 'The bird of Jove, stoopt from his aerie tour [airy tower].'—*Par. Lost*, xi, 185.

place] HEATH (*Revisal*, p. 391). At the very top of her soaring.

GIFFORD (*Massinger*, iv, 137, ed. 1805). The greatest elevation which a bird of prey attains in its flight.

13. **mousing**] TALBOT. A very effective epithet, as contrasting the falcon, in her pride of place, with a bird that is accustomed to seek its prey on the ground.

14. **horses**] ABBOTT (§ 471). The plural and possessive cases of nouns in which the singular ends in *s, se, ss, ce,* and *ge,* are frequently written, and still more frequently pronounced, without the additional syllable.

[See WALKER, iii, 254. See also Ant. and Cleop., III, vii, 7: 'If we should serve with horse and mares together, The horse were merely lost.' See V, i, 22. ED.]

15. ABBOTT (§ 419). The adjective is placed after the noun where a relative clause, or some conjunctional clause, is understood between the noun and adjective. 'Duncan's horses (Though) *Beauteous and swift,*' &c.

their race] THEOBALD. Sh. does not mean that they were the best of their breed, but that they were *excellent Racers.* The horses of Duncan have just been celebrated for being *swift.*

CLARENDON. Of all the breed of horses man's special darlings.

16. **nature**] DELIUS. Their wildness was no casual or passing fit, but their whole nature had become suddenly changed.

17. **as**] ABBOTT (§ 107). See note on I, iv, 11.

Enter MACDUFF.

How goes the world, sir, now?
Macd. Why, see you not?
Ross. Is't known who did this more than bloody deed?
Macd. Those that Macbeth hath slain.
Ross. Alas, the day!
What good could they pretend?
Macd. They were suborn'd:
Malcolm and Donalbain, the king's two sons,
Are stol'n away and fled, which puts upon them
Suspicion of the deed.
Ross. 'Gainst nature still:
Thriftless ambition, that wilt ravin up
Thine own life's means! Then 'tis most like
The sovereignty will fall upon Macbeth.
Macd. He is already named, and gone to Scone

22. *than*] *then* $F_1F_2F_3$.
24. *were*] *are* Theob. i. *suborn'd*] Rowe. *subborned* F_1 F_2. *suborned* F_3F_4.
28. *wilt*] Warb. *will* Ff, Pope, Theob. Sing. Coll. Huds. White, Hal. Ktly. *ravin up*] Theob. *rauen up* F_1, Dav. *raven upon* $F_2F_3F_4$, Pope.
29. *Thine*] *Its* Han. *life's*] Pope. *lives* Ff. *Then 'tis*] *Why then it is* Han.
31. *gone*] *gons* F_2.

---

24. **pretend**] STEEVENS. To *intend*, to *design*.

RITSON. So in Goulart's Histories, 1607: 'The carauell arriued safe at her *pretended* port.'

CLARENDON. See notes on II, iii, 128. So *prétendre* is used still in French, without the implication of falsehood.

28. **ravin up**] COLLIER. We have 'ravin down' used in precisely the same manner in Meas. for Meas. I, ii, 133.

29, 30. WALKER (*Vers.* 289). Lines wanting the tenth, or final syllable, are (as it appears to me) unknown to Sh., as they certainly are at variance with his rhythm. The same may be said of the line of eight syllables, or four feet. In the present case we should arrange, I think, 'Thine own life's means! Then 'tis most like the sov'reignty' [One line].

STEEVENS. Macbeth, by his birth, stood next in the succession to the crown, immediately after the sons of Duncan. King Malcolm, Duncan's predecessor, had two daughters, the eldest of whom was the mother of Duncan, the youngest the mother of Macbeth.

31. **Scone**] KNIGHT. The ancient royal city of Scone, supposed to have been the capital of the Pictish kingdom, lay two miles northward from the present town of Perth. It was the residence of the Scottish monarchs as early as the reign of Kenneth M'Alpin, and there was a long series of kings crowned on the celebrated stone enclosed in a chair, now used as the seat of our sovereigns at coronations in West-

To be invested.

Ross. Where is Duncan's body?

Macd. Carried to Colme-kill,

33. *Colme-kill*] Cap. *Colmekill* Ff. Theob. Warb. *Colmkil* Han. *Colmes-kill* Johns. Mal. Steev. Knt. *Colmeshill* Rowe. *Colmes-hill* Pope,

---

minster Abbey. This stone was removed to Scone from Dunstaffnage, the yet earlier residence of the Scottish kings, by Kenneth II, soon after the founding of the Abbey of Scone by the Culdees in 838, and was transferred by Edward I. to Westminster Abbey in 1296. This remarkable stone is reported to have found its way to Dunstaffnage from the plain of Luz, where it was the pillar of the patriarch Jacob while he dreamed his dream. An aisle of the Abbey of Scone remains. A few poor habitations alone exist on the site of the ancient royal city.

STAUNTON quotes an account of Scone from '*New Statistical Account of Scotland*,' 1845, vol. x, p. 1047.

32. **Where . . . body**] ABBOTT (§ 513. The Amphibious Section). See note II, i, 10.

33. **Colme-kill**] STEEVENS. The famous *Iona*, one of the Western Isles. Holinshed scarcely mentions the death of any of the ancient kings of Scotland without taking notice of their being buried with their predecessors in *Colme-kill*.

MALONE. It is now called *Icolmkill*.

BOSWELL. *Kil* is a *cell*. See Jamieson's Dict. *in voce*. *Colme-kill* is the *cell* or *chapel* of St. Columba.

KNIGHT. This little island, only three miles long and one and a half broad, was once the most important spot of the whole cluster of British Isles. It was inhabited by Druids previous to the year 563, when Colum M'Felim M'Fergus, afterwards called St. Columba, landed and began to preach Christianity. A monastery was soon established, and a noble cathedral built, of which the ruins still remain. The reputation of these establishments extended over the whole Christian world for some centuries, and devotees of rank strove for admission into them; the records of royal deeds were preserved there, and there the bones of kings reposed. All the monarchs of Scotland, from Kenneth III. to Macbeth, inclusive—that is, from 973 to 1040—were buried at Iona. The island was several times laid waste by Danes and pirates, and the records which were saved were removed to Ireland, but the monastic establishments survived and remained in honour till 1561, when the Act of the Convention of Estates doomed all monasteries to demolition. Such books and records as could be found in Iona were burnt, the tombs broken open, and the greater number of its hosts of crosses thrown down or carried away. In the cemetery, among the monuments of the founders and of many subsequent abbots, are three rows of tombs, said to be those of the Scottish, Irish, and Norwegian kings, in number reported to be forty-eight. For statements like these, however, there is no authority but tradition. Tradition itself does not pretend to individualize these tombs, so that the stranger must be satisfied with the knowledge that within the enclosure where he stands lie Duncan and Macbeth.

STAUNTON. 'To the Highlanders of the present day Iona is known as "Innis-nan-Druidhneach" or *the Island of the Druids*—as "Ii-cholum-chille;" or *the Island of Colum, of the Cell, or Cemetery*, whence the English word Icolymkill is derived.'—*New Statistical Account of Scotland*, 1845, vol. vii, p. 313.

The sacred storehouse of his predecessors
And guardian of their bones.
Ross. Will you to Scone?
Macd. No, cousin, I'll to Fife.
Ross. Well, I will thither.
Macd. Well, may you see things well done there: adieu!
Lest our old robes sit easier than our new!
Ross. Farewell, father.
Old M. God's benison go with you, and with those
That would make good of bad and friends of foes! [*Exeunt.*

ACT III.

SCENE I. *Forres. A Room in the palace.*

Enter BANQUO.

Ban. Thou hast it now: King, Cawdor, Glamis, all,
As the weird women promised, and I fear
Thou play'dst most foully for't: yet it was said
It should not stand in thy posterity,
But that myself should be the root and father
Of many kings. If there come truth from them—

37. *Well, may*] Theob. *Well may* Ff, Rowe, Pope.
38. [Exit.] Cap.
40. *you*] *you sir* F_2F_3. *you, Sir* F_4, Cap.
Forres.] Foris. Cap.
A Room...] Cap. A royal Apartment. Rowe, +. An Apartment..... Theob. The Palace. Glo. Cam. Cla.
1. *King, Cawdor, Glamis,*] *King Glams and Cawdor,* Seymour.
2. *As*] om. Pope, +.
weird] Theob. *weyard* F_1, Dav. Ktly. *weyward* $F_2F_3F_4$, Rowe, +.
women] *woman* F_3F_4.
3. *foully*] *fowly* F_1.

FRENCH (p. 297). It is said that forty-eight Scottish, four Irish, one French, and eight Norwegian kings are interred in Iona, besides many Lords of the Isles.

40. **benison**] CLARENDON. The opposite word, 'malison,' is not found in Sh.

2. **the**] WALKER (*Vers.* 75). *I' the* and *o' the* are to be pronounced *i'th'* and *o'th'*. (In the Folio they are so printed; frequently *i'th, o'th;* the latter, by the way, often *a'th'* or *a'th.*) In many places also, where the *e* in *the* before a consonant is at present retained to the injury of the metre, it ought to be elided. In the present case, read *th', metri gratia.* [This reading was adopted in Singer (ed. 2). ED.]

As upon thee, Macbeth, their speeches shine—
Why, by the verities on thee made good,
May they not be my oracles as well
And set me up in hope? But hush, no more. 10

Sennet sounded. Enter MACBETH, *as king;* LADY MACBETH, *as queen;* LENNOX, ROSS, Lords, Ladies, *and* Attendants.

Macb. Here's our chief guest.
Lady M. If he had been forgotten,
It had been as a gap in our great feast,
And all-thing unbecoming.

10. *hope?*] *hope.* $F_1F_2F_3$, Johns. Sennet] Senit Ff. Trumpets sound. Rowe,+. Flourish. Cap. Lady.....Lennox, Ross] Mal. Lady Macbeth, Lennox, Ross, Rowe. Lady Lennox, Rosse, Ff. Lady Macbeth, Queen; Rosse, Lenox Cap. Ladies] Cap. om. Ff.

13. *all-thing*] *all-things* F_2. *all things* F_3F_4, Rowe,+, Cap. Mal. Rann, Sing. i, White. *all thing* Coll. Hal.

---

7. **shine**] WARBURTON. 'Shine' for *prosper*.

JOHNSON. Appear with all the *lustre* of *conspicuous truth*.

HEATH. Manifest the lustre of their truth by their accomplishment.

COLLIER (ed. 2). *Show* in the (MS), but the change does not seem necessary, nor perhaps judicious.

10. **Hush**] CLARKE. These words are in perfect moral keeping with Banquo's previous resolute fightings against evil suggestions.

Sennet] NARES. *Sennet, Senet, Synnet, Cynet, Signet,* and *Signate.* A word chiefly occurring in the stage directions of old plays, and seeming to indicate a particular set of notes on the trumpet or cornet, different from a flourish. 'Trumpets sound a flourish, and then a sennet.'—Decker's *Satirom.* 'The cornets sound a cynet.'—Marston's *Antonio's Revenge.*

DYCE (*Gloss.*). The etymology of the word is doubtful.

CLARENDON. The word does not occur in the text of Sh.

13. **all-thing**] ELWIN. So in Henry the Eighth's Primer, the Hymn in the Compline commences thus:

'O Lorde, the maker of *all-thing*,
We pray the nowe in this evening.'

CLARENDON. It seems to be used as an adverb meaning in 'every way:' compare 'something,' 'nothing.' In Robert of Gloucester, p. 69 (ed. Hearne), 'alle þing' appears to be used for 'altogether': 'As wommon deþ hire child alle þing mest.' Again, on p. 48, where Hearne prints: 'Ac þo nolde not Cassibel þat heo schulde *allyng* faile,' Lord Mostyn's MS has 'alþynge,' meaning altogether.

ABBOTT (§ 12). The adjectives *all, each, both, every, other,* are sometimes interchanged and used as pronouns in a manner different from modern usage. In this instance 'all' is used for *every*. We still use 'all' for 'all men.' But Ascham (p. 54) wrote: '*Ill* commonlie *have* over much wit,' and (p. 65): 'Infinite shall be made cold by your example, that *were* never hurt by reading of bookes.' This is

Macb. To-night we hold a solemn supper, sir,
And I'll request your presence.
Ban. Let your highness
Command upon me, to the which my duties

14. *To-night*] *Tonight* Ff. Pope,+, Cap. Mal. Rann, Coll. ii (MS), Huds. ii.
15. *Let your highness*] *Lay your Highness's* Rowe. *Lay your highness'*

perhaps an attempt to introduce a Latin idiom. Sh., however, writes: '*What* ever *have* been thought on.'—Cor., I, ii, 4.

14. **solemn**] BOSWELL. This adjective seems to have meant nothing more than a supper given on a regular invitation.

[See notes on Rom. & Jul. (ed. 1871), I, v, 55. ED.]

supper] NARES. Dinner being usually at eleven or twelve, supper was very properly fixed at five o'clock. 'With us the nobilitie, gentrie, and students, doo ordinarilie go to dinner at eleven before noone, and to supper at five, or betweene five and sixe at afternoone.'—Harrison, *Descrip. of England*, pref. to Holinshed.

15. **I'll**] HARRY ROWE. As Macbeth is here speaking of the present, and not of the future time, I do not well know why the learned edd. should continue to print 'I'll' for '*I*.' Browne in his Vulgar Errors whimsically says: 'Many heads that undertake learning were never squared or timbered for it.' To my company this observation cannot apply, as there is not a head belonging to them but what is exactly squared according to the rules of Lavater; so that they have a decided superiority over those who may be said to 'make their own heads.'

Let] MALONE. Rowe's change was suggested by Davenant's Version.

M. MASON. I would rather read *Set* your command, &c.; for unless 'command' is used as a noun, there is nothing to which the following words—'to the which'—can possibly refer.

SINGER (*Sh. Vind.*, p. 254). Mason's reading is the most admissible, if any deviation from the old reading should be deemed requisite.

DYCE (ed. 1). [After quoting Mason's note, as above, adds]: A remark which ought not to have come from one familiar with our early writers.

COLLIER (ed. 2). We have no difficulty in adopting the correction of the (MS), although *Set* may appear to come nearer the letters.

CLARENDON. The phrase, 'command upon me,' for 'lay your commands upon me,' does not seem unnatural, though we know of no other instance in which it is employed.

highness] DELIUS. This is not Macbeth's title, but, in a literal sense, an attribute of the new king; 'Let your royal highness command upon me, dispose of me, by virtue of, or in the name of, your highness.'

16. **upon**] ELWIN. It here signifies *over* as in an old trans. of the New Testament: 'He beheld the city and wept *upon* it.' Banquo expresses his recognition of the general and perpetual supremacy of sovereignty in Macbeth.

KEIGHTLEY. Insert *be* before 'upon'; this removes all difficulty very simply. *Be* is omitted constantly.

ABBOTT (§ 139). One general rule may be laid down, that the meanings of the prepositions are more restricted now than in the Elizabethan authors; partly because some of the prepositions have been pressed into the ranks of the conjunctions;

Are with a most indissoluble tie
For ever knit.
Macb. Ride you this afternoon?
Ban. Ay, my good lord.
Macb. We should have else desired your good advice,
Which still hath been both grave and prosperous,
In this day's council; but we'll take to-morrow.
Is't far you ride?
Ban. As far, my lord, as will fill up the time
'Twixt this and supper: go not my horse the better,

20–23. Ending the lines *desir'd.... grave...but...ride?* Pope,+.
22. *council*] Rowe. *Councell* F_1F_2. *Councel* F_3F_4.
take] *talk* Mal. Rann, Var. *take't* Mal. conj. Ktly.
22. *to-morrow*] *to morrow* $F_1F_2F_3$. *to Morrow* F_4.
23. *Is't*] *Is it* Pope,+.

partly because, as the language has developed, new prepositional ideas having sprung up and requiring new prepositional words to express them, the number of prepositions has increased, while the scope of each has decreased. Thus many of the meanings of 'by' have been divided among 'near,' 'in accordance with,' 'by reason of,' 'owing to,' &c.

§ 191. We should not use *upon* in this present instance, though after 'claim' and 'demand' *upon* is still used.

the which] ABBOTT (§ 270). The question may arise why 'the' is attached to *which* and not to *who*. (The instance, 'Your mistress from *the whom* I see,' &c.—Wint. Tale, IV, iv, 539, is, perhaps, unique in Sh.) The answer is that *who* is considered definite already, and stands for a noun, while *which* is considered as an indefinite adjective; just as in French we have '*le*quel,' but not '*le*qui.' 'The *which*' is generally used either where the antecedent, or some word like the antecedent, is repeated, or else where such a repetition could be made if desired.

CLARENDON. The antecedent to 'which' is the idea contained in the preceding clause.

21. **still**] ED. Always. See Rom. & Jul. (ed. 1871), V, iii, 106.

prosperous] CLARENDON. Followed by a prosperous issue.

22. **take**] KNIGHT. It is difficult to imagine a more unnecessary change than Malone's *talk*. Who could doubt our meaning if we were to say, 'Well, sir, if you cannot come this afternoon, we will *take* to-morrow.'

25. **go not**] CLARENDON. Compare Rich. II: II, i, 300: 'Hold out my horse, and I will first be there.'

ABBOTT in note to III, vi, 19.

25. **the better**] CLARENDON. The better considering the distance he has to go. Stowe, in his Survey of London (ed. 1618, p. 145, misquoted by Malone), says of tilting at the quintain, 'Hee that hit it full, if he rid not the faster, had a sound blow in his necke, with a bagge full of sand hanged on the other end;' where the meaning is, 'If he rid not the faster *because* he had hit it full,' &c.

ABBOTT (§ 94). *The* (in Early Eng. *thi, thy*) is used as the ablative of the demonstrative and relative, with comparatives, to signify the measure of excess or

I must become a borrower of the night
For a dark hour or twain.
Macb. Fail not our feast.
Ban. My lord, I will not.
Macb. We hear our bloody cousins are bestow'd
In England and in Ireland, not confessing
Their cruel parricide, filling their hearers
With strange invention: but of that to-morrow,
When therewithal we shall have cause of state
Craving us jointly. Hie you to horse: adieu,
Till you return at night. Goes Fleance with you?
Ban. Ay, my good lord: our time does call upon's.
Macb. I wish your horses swift and sure of foot,
And so I do commend you to their backs.
Farewell.— [*Exit Banquo.*

34. *you*] om. Pope, +, Cap.
34, 35. *adieu.....you*] Pope. Two lines, the first ending *night*, Ff.
36. *upon's*] Ff, Rowe, Jenn. Dyce, Sta. White, Glo. *upon us* Pope et cet.
38. *I do*] *do I* F_3F_4. Sta.
38, 39. One line, Ktly.

defect. This use is still retained. '*The* sooner *the* better,' i. e., '*By how much* the sooner *by so much* the better.' (Lat. '*quo* citius, *eo* melius.') It is sometimes stated that 'the better' is used by Sh. for 'better,' &c.: but it will often, perhaps always, be found that *the* has a certain force. Thus in '*The* rather,' IV, iii, 184, 'the' means 'on that account.' In the present instance Banquo is perhaps regarding his horse as racing against night, and '*the* better' means '*the* better of the two.' In the passage from Stowe's *Survey* [cited above] the rider is perhaps described as endeavoring to anticipate the blow of the quintain by being '*the* faster' *of the two*. Or more probably [as explained by the Cambridge edd. above]. In either case it is unscholarly to say that *the* is redundant.

27. **twain**] CLARENDON. Anglosaxon *twegen*, nom. and acc. masc. The fem. and neut. form is *twa*.

28. **I will not**] CLARKE. This reply comes with fearfully impressive significance, when we find that the pledge given in the flesh is fulfilled in the spirit.

31. **parricide**] CLARENDON. Used in the sense of *parricidium* as well as *parricida*. The only other passage in Sh. in which it is found is Lear, II, i, 48, where it means the latter.

33. **therewithal**] DELIUS. That is, besides this affair of his 'bloody cousins.'

cause] CLARENDON. A subject of debate. In IV, iii, 196, 'the general cause' means the 'public interest,' and in Tro. and Cress., V, ii, 143, it is used for 'dispute,' 'argument.'

38. **commend**] ELWIN. In this place *to commit carefully* or *to make over*.
CLARENDON. It is said jestingly, with an affectation of formality.

39. **Farewell**] ABBOTT (§ 512). Some irregularities may be explained by the custom of placing ejaculations, appellations, &c., out of the regular verse (as in Greek φεῦ, &c.). Thus also 'Sirrah,' line 44, should form a detached foot by itself.

Let every man be master of his time
Till seven at night; to make society
The sweeter welcome, we will keep ourself
Till supper-time alone: while then, God be with you!—
[*Exeunt all but Macbeth and an Attendant.*
Sirrah, a word with you: attend those men
Our pleasure?

41, 42. *night; to...welcome,*] Theob. *night, to.....welcome:* Ff, Rowe, Pope, Hal. Del. Ktly.

42, 43. *The sweeter.....you*] Rowe. Three lines, ending *welcome:...alone:... you.* Ff.

43. *while*] *till* Pope, +.
be with] *b' wi'* Dyce ii. Huds. ii.
[Exeunt...] Glo. Exeunt Lords. Ff. Exeunt Lady Macbeth, and Lords. Rowe, +.

43. SCENE II. Manent Macbeth and a Servant. Pope, +.
[To a Servant. Rowe.
with you] om. Steev.

44. *Sirrah*] *Sirrha* $F_1F_2F_3$, Dav.

44, 45. *Sirrah...pleasure*] One line, Cap. Steev. Var. Knt, Sta. Ktly.

44–46. *Sirrah....gate.*] Ending the lines *you:...lord...gate.* Walker, White.

40–42. **Let...welcome,**] ELWIN [who puts a full stop after 'welcome']. Macbeth affects to dismiss his Court from the restraints of society, not for his own gratification, but as a boon to them, in order that their reunion at his table may be rendered more agreeable to them. And he merely signifies his own intention to retain none about himself, but to pass the intervening time alone.

CLARENDON. Theobald's punctuation is doubtless right; it is solitude that gives a zest to society, not the being master of one's time.

42. **welcome**] CLARENDON. It may be doubted whether 'welcome' is here a substantive or an adjective agreeing with society. We have the former construction in Timon, I, ii, 135. If we took the latter, 'sweeter' would be used for the adverb 'sweetlier.'

43. **while**] KEIGHTLEY (p. 333). This line cannot be as Sh. wrote it, for the metric accents fall on 'be' and 'you.' We might read *good bye*, but it would be somewhat too familiar. On the whole I think that *mean* has been omitted before 'while.' By supplying it the language becomes dignified and king-like.

CLARENDON. Till then. Compare Rich. II: IV, i, 269. So 'whiles' in Twelfth N., IV, iii, 29. [Note on Rich. II: I, iii, 122.] 'While' can only, we think, be properly used for 'till,' when it follows a verb expressing a continuous action, an action which lasts over the interval of time designated. 'While' is commonly used for 'till' in the northern counties of England, but without the limitation which we have mentioned as characterizing the usage of Sh.

ABBOTT (§ 137). *While* now means only 'during the time when,' but in Elizabethan English both *while* and *whiles* meant also 'up to the time when.' (Compare a similar use of 'dum' in Latin and ἕως in Greek.)

God be with you] WALKER (*Vers.* 227). This is in fact *God b' wi' you;* sometimes a trisyllable, sometimes contracted into a dissyllable;—now *Good-bye.* (Quere, whether the substitution of *good* for *God* was not the work of the Puritans, who may have considered the familiar use of God's name in the common form of leave-taking as irreverent? I suggest this merely as a *may-be.*) [See V, viii, 53. ED.]

45. **pleasure**] ABBOTT (§ 512). [See note on line 39 above.] Sh. could not possibly make 'our pleasure' a detached foot.

Attend. They are, my lord, without the palace-gate.
Macb. Bring them before us.— [*Exit Attendant.*
To be thus is nothing;
But to be safely thus: our fears in Banquo
Stick deep; and in his royalty of nature
Reigns that which would be fear'd: 'tis much he dares,
And to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. There is none but he
Whose being I do fear: and under him
My Genius is rebuked, as it is said

47–50. *To be...dares,*] Rowe. Four lines, ending *thus:...deepe,...that...dares,* Ff.

47, 48. *nothing; But*] Theob. *nothing. But* Pope. *nothing, but* Ff, Rowe. *nothing, But* Coll. Huds. Sta. White, Del.

55, 56. *as...Cæsar.*] om. Johns. conj. (withdrawn), H. Rowe.

47. **nothing;**] STAUNTON. *To be a king is nothing, unless to be safely one.* This is, out of doubt, the meaning of the poet; but Theobald's punctuation renders the passage quite incomprehensible.

CLARENDON. To reign merely is nothing; but to reign in safety [is the thing to be desired].

ABBOTT (§ 385). After *but* the finite verb is to be supplied *without* the negative. To be thus is nothing, *But* to be safely thus (is something).

RIDDLE (p. 79) cites Aristotle, *Rhet.*, II, 5, 8, and II, 5, 11.

48. **in**] ABBOTT (§ 162). *In* is metaphorically used for 'in the case of,' 'about.'

49. **royalty**] STAUNTON. A form of expression correspondent to, and confirmatory of, 'sovereignty of reason,' and 'nobility of love.'

50. **would**] ABBOTT (§ 329). See note on I, v, 19, and CLARENDON, I, vii, 34.

51. **to**] ABBOTT (§ 185). Radical meaning *motion towards.* Hence addition. This meaning is now only retained in verbs implying motion, and only the strong form 'too' (compare *of* and *off*) retains independently the meaning of addition. But in Elizabethan authors *too* is written *to*, and the prepositional meaning 'in addition to' is found, without a verb of motion, and sometimes without any verb. As in the present instance. *To* in this sense has been supplanted by 'beside.' See I, vi, 18.

53. **safety**] CLARKE. Here used for 'moral safety,' 'righteous precaution.'

but he] ABBOTT (§ 118). *But* (Early English and modern northern English 'bout') is in Old Saxon, 'bi-utan,' where 'bi' is our modern 'by,' and 'utan' means 'without.' Thus *but* is a contraction for 'by-out,' and is formed exactly like 'without.' Hence *but* means *excepted* or *excepting.*

55. **Genius**] HEATH. Compare Ant. and Cleop., II, iii, 18:

> 'Therefore, O Antony, stay not by his side:
> Thy demon, that's thy spirit which keeps thee, is
> Noble, courageous, high, unmatchable,
> Where Cæsar's is not; but, near him, thy angel
> Becomes a fear, as being o'erpower'd.'

J. P. KEMBLE (*Macbeth and Richard the Third*, p. 71, 1817). Antony feared Oc-

Mark Antony's was by Cæsar. He chid the sisters,
When first they put the name of king upon me,
And bade them speak to him; then prophet-like
They hail'd him father to a line of kings:
Upon my head they placed a fruitless crown
And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding. If't be so,
For Banquo's issue have I filed my mind;

56. *Mark*] om. Pope, +.
Cæsar] *Cæsar's* Dav. Han. Dyce ii, Huds. ii.
58. *bade*] Theob. ii. *bad* Ff, Han. Cap.
62. *with*] *by* Cap. conj.
63. *If't be*] *If 'tis* Pope, +.
64. *filed*] *fil'd* F_1F_2. *fill'd* F_3F_4. *'fil'd* Han. Warb. Ktly. *soil'd* Long MS.*
64–69. *mind;....murder'd;....them; ...kings,....kings!*] Johns. *Minde,.... murther'd,...them,...Kings,...Kings:* Ff. *mind?...murther'd?....them?.....Kings? Kings?* Pope.

tavius as a political, not as a personal, enemy; and this is exactly the light in which Macbeth regards Banquo—as a rival for the sovereignty.

ELWIN. 'There was an Egyptian soothsayer that made Antonius believe that his genius, which otherwise was brave and confident, was, in the presence of Octavius Cæsar, poor and cowardly; and therefore he advised him to absent himself as much as he could, and remove far from him. This soothsayer was thought to be suborned by Cleopatra to make him live in Egypt and other remote places from Rome. Howsoever, the conceit of a predominant or mastering spirit of one man over another is ancient, and received still in vulgar opinion.'—Bacon's *Works*, vol. iv, p. 504.

CLARENDON. The passage from Ant. and Cleop. is borrowed from North's Plutarch, Antonius (p. 926, lines 8–10, ed. 1631): 'For thy demon, said he (that is to say, the good angell and spirit that keepeth thee), is afraid of his: and being courageous and high when he is alone, becommeth fearfull and timorous when he cometh neare vnto the other.'

62. **with**] CLARENDON. *With* was used formerly of the agent, where now we should rather say 'by.' Compare Wint. Tale, V, ii, 68. We confine 'with' to the instrument, and still say 'with a hand,' 'with a sword,' but not 'with a man,' 'with a bear.' See also King John, II, i, 567.

63. **son**] FRENCH (p. 289). According to tradition, a son of Macbeth was slain with him in his last encounter with Malcolm. At a place called Tough, a few miles north of Lumphannan, a large standing stone, twelve feet high, is said to commemorate the death of this son, who is called Luctacus by Betham. [See IV, iii, 216.]

64. **filed**] WARBURTON. That is, *defiled*.

STEEVENS. So in Wilkins's Miseries of Inforc'd Marriage, 1607: '—— like smoke through a chimney that *files* all the way it goes.' Again in Spenser's Fairy Queen, b. iii, c. i: 'She lightly lept out of her *filed* bed.'

WHITE. So in *Childe Waters* (Child's British Ballads, iii, 210):

'And take her up in thine armes twaine
For filing of her feete.'

For them the gracious Duncan have I murder'd;
Put rancours in the vessel of my peace
Only for them; and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seed of Banquo kings!
Rather than so, come, fate, into the list,
And champion me to the utterance!—Who's there?—

69. *kings,*] *kings.* Upton.
69. *seed*] Pope. *Seedes* F_1F_2. *Seeds* F_3F_4, Coll. i, El. White, Ktly.
70. *list*] *lists* Ktly.
71. One line, Pope. Two, Ff.
Re-enter....] Cap. Enter Servant, and two Murtherers. Ff.

66. **vessel**] CLARENDON. Probably suggested by St. Paul's words, Rom. ix, 22, 23.

67. **eternal jewel**] DELIUS. His eternal salvation.

CLARENDON. Does it not rather mean his 'immortal soul'? For 'eternal' in this sense see King John, III, iv, 18.

69. **seed**] COLLIER (ed. 1). Macbeth speaks of Banquo's issue throughout in the plural.

ELWIN. By multiplying the ordinary plurality of the term *seed*, it is rendered emphatically significant of *far-extended descents*, whilst it at the same time indicates, as emphatically, an insignificance of *individuality* that perhaps no other word in the English language would have so scornfully expressed.

DYCE (*Remarks*). Does not 'seed' convey the idea of number as well as *seeds?*

DYCE (ed. 1). I do not venture to retain the reading of the Ff on the strength of a somewhat doubtful reading in the Sec. Part of Marlowe's *Tamburlaine*, 'And live in all your *seeds* immortally' (*Works*, i, 222, ed. Dyce), since it is a frequent error of the Folio to put the plural of substantives instead of the singular (see an instance in this play, III, vi, 24), and since it is unlikely that Sh. (who in Tro. and Cres., IV, v, 121 has, 'A cousin-german to great Priam's *seed*,' &c.) would so deviate here from common phraseology as to term a man's issue his *seeds*.

COLLIER (ed. 2). The (MS) amends to *seed*, which is doubtless right.

WALKER (*Crit.* i, 240). We have indeed, in Chapman and Shirley's Chabot, II, iii, Gifford and Dyce's Shirley, vol. vi, p. 108: '—— thunder on your head, And after you crush your surviving *seeds*.' But this play is grossly corrupt.

70. **list**] CLARENDON. Nowhere else used in the singular by Sh. except in the more general sense of 'boundary,' as Ham., IV, v, 99. For the space marked out for a combat he always uses 'lists.'

71. **champion**] CLARENDON. Fight with me in single combat. This seems to be the only known passage in which the verb is used in this sense.

71. **utterance**] JOHNSON. This passage will be best explained by translating it into the language from whence the only word of difficulty in it is borrowed. '*Que la destinée se rende en lice, et qu'elle me donne un defi* a l'outrance.' A challenge, or a combat *a l'outrance*, to extremity, was a fixed term in the law of arms, used when the combatants engaged with an *odium internecinum*, an intention to destroy each other, in opposition to trials of skill at festivals, or on other occasions, where the contest was only for reputation or a prize. The sense therefore is: Let fate, that

Re-enter Attendant, *with two* Murderers.

Now go to the door, and stay there till we call.—
[*Exit Attendant.*
Was it not yesterday we spoke together?
First Mur. It was, so please your highness.
Macb. Well then, now
Have you consider'd of my speeches? Know
That it was he in the times past which held you
So under fortune, which you thought had been
Our innocent self; this I made good to you
In our last conference, pass'd in probation with you,
How you were borne in hand, how cross'd, the instruments,

72. *Now*] om. Pope, +.
go] om. Steev. H. Rowe.
74. First Mur.] 1. Mur. Steev. Murth. Ff.
74, 75. *now...speeches?*] Pope. One line, Ff, Sing. ii.
75. *Have you*] *you have* F_3F_4, Rowe, +.
75–81. *Know...them*] Rowe. Seven lines, ending *past,...fortune,...selfe...conference,...with you:...crost:...them:* Ff, Sing. ii.
79. *with you*] om. Steev. conj. and Walker conj., ending the line *how.*
79–81. *with...them*] Two lines, first ending *cross'd;* Huds. ii.

has foredoomed the exaltation of the sons of Banquo, enter the lists against me, with the utmost animosity, in defence of its own decrees, which I will endeavour to invalidate, whatever be the danger.

CLARENDON. Cotgrave has: '*Combatre à oultrance.* To fight at sharpe, to fight it out, or to the vttermost; not to spare one another in fighting.' So in Holland's Pliny, ii, 26: 'Germanicus Cæsar exhibited a shew of sword-fencers at utterance.'

71. **murderers**] CLARENDON. These two are not assassins by profession, as is clear by what follows, but soldiers whose fortunes, according to Macbeth, have been ruined by Banquo's influence.

COLERIDGE (p. 249). Compare Macbeth's mode of working on the murderers with Schiller's mistaken scene between Butler, Devereux, and Macdonald, in Wallenstein (Part II, Act IV, ii). The comic was wholly out of season. Sh. never introduces it, but when it may react on the tragedy by harmonious contrast.

79. **conference**] ABBOTT (§ 468). See note II, iv, 10.

pass'd] CLARENDON. I proved to you in detail, point by point. The word 'pass'd' is used in the same sense as in the phrase 'pass in review.'

80. **borne**] MALONE. *To bear in hand* is to delude by encouraging hope, and holding out fair prospects, without any intention of performance.

NARES. The expression is very common in Sh., and in contemporary writings.

ELWIN. In the 14th of Eliz., 1572, an Act was passed against 'such as practise abused sciences, whereby they *bear* the people *in hand* that they can tell their destinies, deaths,' &c.

WHITE. The imperative 'bear a hand,'=help quickly, so commonly used on shipboard and in warehouses, is an idiom cognate to this.

instruments] ABBOTT (§ 468). See note II, iv, 10.

Who wrought with them, and all things else that might
To half a soul and to a notion crazed
Say 'Thus did Banquo.'

First Mur. You made it known to us.

Macb. I did so; and went further, which is now
Our point of second meeting. Do you find
Your patience so predominant in your nature,
That you can let this go? Are you so gospell'd,
To pray for this good man and for his issue,
Whose heavy hand hath bow'd you to the grave
And beggar'd yours for ever?

First Mur. We are men, my liege.

Macb. Ay, in the catalogue ye go for men;
As hounds and greyhounds, mongrels, spaniels, curs,
Shoughs, water-rugs, and demi-wolves, are clept
All by the name of dogs: the valued file

81–83. *and.....Banquo*] Two lines, first ending *soul* Sing. ii, Huds. ii.

83. *Thus*] *This* Allen.

You.....us] *True, you made it known* Pope, +.

84–90. *I.....ever?*] Rowe. Ending *so :.....now....meeting....predominant,..... goe? ....man,....hand....begger'd....ever?* Ff.

93. *Shoughs*] Steev. *Showghes* Ff, Rowe, +. *shocks* Cap. *Slouths* Johns. conj. (withdrawn).

clept] Cap. Dyce, Glo. Cam. Cla. *clipt* Ff, Rowe, Pope. *clep'd* Han. Huds. Sta. White, Ktly. *cleped* Theob. et cet.

---

87. **gospell'd**] JOHNSON. Are you of that degree of precise virtue?

GREY (ii, 146). Alluding to our Saviour's precept: Matt., v, 44.

87. **To**] ABBOTT (§ 281). In relatival constructions, e. g., *so....as, so....that*, &c. one of the two can be omitted. The *as* is omitted here: 'So gospell'd (as) To pray,' &c.

93. **Shoughs**] JOHNSON. What we now call *shocks*.

STEEVENS. This species of dogs is mentioned in Nashe's *Lenten Stuffe*, &c., 1599: '—— a trundle-tail, tike, or *shough* or two.'

demi-wolves] JOHNSON. Dog bred between wolves and dogs, like the Latin *lycisci*.

clept] CLARENDON. This word was becoming obsolete in Sh.'s time. He uses it, however, in Ham., I, iv, 19, and in Love's Lab. Lost, V, i, 23. It is still used by children at play in the Eastern counties: they speak of 'cleping sides,' i. e., calling sides, at prisoner's base, &c. It is derived from the Anglosaxon *cleopian*.

94. **valued file**] STEEVENS. That is, the file or list where the value and peculiar qualities of everything are set down, in contradistinction to what he immediately mentions, *the bill that writes them all alike*. *File*, in the second instance, is used in the same sense as in this, and with a reference to it: Now if you belong to any class that deserves a place in the valued *file* of men, and are not of the lowest rank, the common herd of mankind, that are not worth distinguishing from each other.

Distinguishes the swift, the slow, the subtle,
The housekeeper, the hunter, every one
According to the gift which bounteous nature
Hath in him closed; whereby he does receive
Particular addition, from the bill
That writes them all alike: and so of men.
Now if you have a station in the file,
Not i' the worst rank of manhood, say it,
And I will put that business in your bosoms
Whose execution takes your enemy off,
Grapples you to the heart and love of us,

102. *Not i' the*] *And not in the* Rowe,+, Cap. Steev. Dyce ii. *Not in the most* Ktly.
worst] *worser* Jervis.
say it] Rowe. *say't* Ff, White, Dyce ii, Huds. ii.
103. *that*] *the* F_3F_4, Pope, Han.
105. *heart*] Pope. *heart;* Ff.

File and *list* are synonymous, as in V, ii, 8, of this play. In short, 'the valued file' is the catalogue with prices annexed.

SINGER. Such a list of dogs may be found in Junius's *Nomenclator*, by Fleming.

CLARENDON. Not a mere catalogue, but a *catalogue raisonné.*

96. **housekeeper**] CLARENDON. Guardian of the house, watch-dog. In Topsell's Hist. of Beasts (1658), the 'housekeeper' is enumerated among the different kinds of dogs. So *οἰκουρός*, Aristophanes, *Vespæ*, 970.

99. **addition**] See I, iii, 106.

from] CLARENDON. It seems more natural to connect 'from' with particular,' which involves the idea of distinction, than with 'distinguishes,' which is used absolutely in the sense of 'defines.'

bill] COLLIER (ed. 2). The 'bill' or paper in which they are written all alike: the (MS) has *quill* for 'bill,' and perhaps *quill* ought to be placed in the text; but 'bill' is very intelligible.

CLARENDON. The same as the general 'catalogue,' line 91, the list in which they were written without any distinction.

RUSHTON (i, 69). The bill (see also *Merry Wives*, I, i, 1–11) may be an indictment, which is a bill or declaration of complaint, preferred to the grand jury or inquest of the county. Therein must be set forth the Christian name, surname, and *addition* of the offender, &c.

102. **worst**] KEIGHTLEY. A syllable is wanting: we have '*most* worst' in Wint. Tale, III, ii, 180, and double comparatives and superlatives are common.

ABBOTT (§ 485). Nŏt in ⌈ the *wó* | *rst* rănk ⌋. See II, i, 20.

102. **rank**] KNIGHT. In the preceding part of the speech a distinction is drawn between the *catalogue* and the *valued file.* The catalogue contains the names of all; the valued file select names. So in these lines there may be a 'station in the file' above that of the 'worst rank.' The *rank*, then, is the row,—the *file* those set apart from the row, for superior qualities. Is not this the meaning of the military term, 'rank and file,' which is still in use?

104. **enemy**] ABBOTT (§ 468). See II, iv, 10.

Who wear our health but sickly in his life,
Which in his death were perfect.
Sec. Mur. I am one, my liege,
Whom the vile blows and buffets of the world
Have so incensed that I am reckless what
I do to spite the world.
First Mur. And I another
So weary with disasters, tugg'd with fortune,
That I would set my life on any chance,
To mend it or be rid on't.
Macb. Both of you
Know Banquo was your enemy.
Both Mur. True, my lord.
Macb. So is he mine, and in such bloody distance
That every minute of his being thrusts
Against my near'st of life: and though I could

107. *my liege*] om. Pope, +.
109. *Have*] Rowe. *Hath* Ff.
109, 110. *Have....do*] Rowe. One line, Ff, Sta.
111. *weary*] *weary'd* Cap. Rann, Coll. (MS), Lettsom.
with disasters, tugg'd] *with disastrous tuggs* Warb. *of disastrous tuggs* H. Rowe.
113, 114. *Both...enemy*] Rowe. One line, Ff.
114. Both Mur.] Dyce, Glo. Cam. Cla. Murth. Ff, +; Cap. 2. Mur. Mal. et cet.

106, 107. in] ABBOTT (§ 162). Metaphorically used for 'in the case of,' 'about.'

107. I am] ABBOTT (§ 497). '[Contracted 'I'm.'] An apparent Alexandrine. [See ELLIS *On Early English Pronunciation*, Part iii, p. 944; also IV, ii, 72, and V, iii, 5. ED.]

111. with] ABBOTT (§ 193). See III, i, 62.

113. on't] CLARENDON. For 'of.' Compare I, iii, 84, and III, i, 130.

115. bloody distance] WARBURTON. Enmity.

STEEVENS. Such a distance as mortal enemies would stand at from each other, when their quarrel must be determined by the sword. The metaphor is continued in the next line.

ELWIN. It here figuratively represents *active antagonism* in feeling; and one, every minute of whose existence threatens to destroy that *which sits nearest the heart or life in desire*, is imaged by a foe in mortal combat, whose thrusts are incessantly directed *nearest to the heart, or most vital part of the body*.

CLARENDON. Alienation, hostility, variance. The word is not again used by Sh. in this sense. Bacon uses it, Essays, xv, p. 62: '—— the dividing and breaking of all factions . . . and setting them at distance, or at least distrust amongst themselves, is not one of the worst remedies.' 'To set at distance' exactly expresses the Greek *διϊστάναι*, as used by Aristophanes, *Vespæ*, 41: '*τόν δῆμον ἡμῶν βούλεται διϊστάναι.*' We still speak of '*distance* of manner.'

117. near'st] CLARENDON. My most vital parts. Compare Rich. II: V, i, 80,

With barefaced power sweep him from my sight
And bid my will avouch it, yet I must not,
For certain friends that are both his and mine,
Whose loves I may not drop, but wail his fall
Who I myself struck down: and thence it is

122. *Who*] Ff, Rowe, Cap. Dyce, Sta. Glo. Cam. Cla. *Whom* Pope et cet.

---

and V, ii, 11, of the present play. Also Meas. for Meas., III, i, 17. Webster, *The White Devil*, p. 50, ed. Dyce, 1857: 'Defy the worst of fate.'

119. **avouch it**] CLARENDON. Order that my will and pleasure be accepted as the justification of the deed. 'Avouch' or 'avow' is from the French *avouer*, and the Low Latin *advocare*, 'to claim a waif or stray, to claim as a ward, to take under one's protection,' hence 'to maintain the justice of a cause or the truth of a statement.' Compare Meas. for Meas., IV, ii, 200.

120. **For**] ABBOTT (§ 147). The original meaning of 'for' is 'before,' 'in front of.' A man who stands in front of another in battle may either stand as his friend *for* him or as his foe *against* him. Hence two meanings of *for*, the former the more common.

(§ 150) *For*, from meaning 'in front of,' came naturally to mean 'in behalf of,' 'for the sake of,' 'because of.' In the present instance, '*because of* certain friends,' &c. This use was much more common than with us. When we refer to the past we generally use 'because of,' reserving *for* for the future.

120–122. **For...down**] HARRY ROWE. In the court of criticism let the following alteration be fairly tried. Timber *versus* Flesh and Blood:

> 'But wail his fall whom I myself struck down:
> For certain friends there are, both his and mine,
> Whose loves I may not drop: and thence it is,' &c.

121. **loves**] CLARENDON. We should say 'whose love.' Compare III, ii, 53; V, viii, 61, and Rich. II: IV, i, 315 [note *ad l.*]. The plural is frequently used by Sh. and writers of the sixteenth and seventeenth centuries, when designating an attribute common to many, in cases where it would now be considered a solecism. See Lear, IV, vi, 35; Rich. III: IV, i, 25; Tim. of A., I, i, 255; Per., I, i, 74; Two Gent., I, iii, 48, 49; Hen. VIII: III, i, 68.

may not] ABBOTT (§ 310). In 'I *may* not come,' *may* would with us mean 'possibility,' and the 'not' would be connected with 'come' instead of *may*; 'my not-coming is a possibility.' On the other hand, the Elizabethans frequently connect the 'not' with *may*, and thus with them 'I *may*-not come' might mean 'I can-not or must-not come.' Thus *may* is parallel to 'must' in the present instance. Probably the disuse of *may* in 'may-not' (in the sense of 'must not') may be explained by the fact that 'may not' implies compulsion, and *may* has therefore been supplanted in this sense by the more compulsory 'must.'

wail] DELIUS. 'Wail' can scarcely be connected with the preceding 'may,' but is more properly governed by *must* understood. [To same effect, ABBOTT (§ 385), see note III, i, 47. ED.]

121, 122. **his...Who**] ABBOTT (§ 218). *His*, *her*, &c., being the genitives of *he*, *she*, &c., may stand as the antecedent of a relative.

122. **Who**] CLARENDON. There is no doubt that 'who' in Sh.'s time was fre-

That I to your assistance do make love,
Masking the business from the common eye
For sundry weighty reasons.
Sec. Mur. We shall, my lord,
Perform what you command us.
First Mur. Though our lives—
Macb. Your spirits shine through you. Within this hour at most
I will advise you where to plant yourselves,
Acquaint you with the perfect spy o' the time,

127. Pope. Two lines, Ff. *Within*] *In* Pope, +. *at most*] om. Steev. conj.
128. *yourselves,*] *yourselves.* Steev. Knt.
129. *you*] *ye* Seymour.
129. *you....spy o' the*] *you with the perfect spot, the* Tyrwhitt. *you with the perfectry o' the* Becket. *you with the precincts by the* Jackson. *you, with a perfect spy, o' the* Coll. (MS), White.

---

quently used for the objective case, as it still is colloquially. See III, iv, 42; IV, iii, 171; Mer. of Ven., I, ii, 21, and II, vi, 30; Two Gent., III, i, 200. [To the same effect, see ABBOTT, § 274. ED.]

125. shall] CLARENDON. In modern English, 'we will.' Compare III, ii, 29; IV, iii, 220; V, viii, 60.

127. CLARENDON. Compare I, ii, 46, and Ham., III, iv, 119: 'Forth at your eyes your spirits wildly peep.'

129. perfect spy] JOHNSON. What is meant by this passage will be found difficult to explain, and therefore sense will be cheaply gained by a slight alteration. Macbeth is assuring the assassins that they shall not want directions to find Banquo, and therefore says: *I will* —— *Acquaint you with* a perfect spy *o' th' time.* Accordingly, a third murderer joins them afterwards at the place of action.

HEATH (*Revisal*, &c., p. 393). The word 'spy' is here used for *espyal* or *discovery*, and the phrase means the exact intimation of the precise time, or as Sh. immediately interprets his own words: 'the moment on't.' Johnson's supposition that the 'spy' is the third murderer cannot be correct; for Macbeth promises the two that he will make them acquainted with this perfect spy, which yet he is so far from doing, that the third murderer when he joins the others is absolutely unknown to them.

M. MASON. 'With' has here the force of *by;* and the meaning of the passage is: 'I will let you know, by the person best informed, of the exact moment in which the business is to be done.'

STEEVENS. This passage needs no reformation but that of a single point. After 'yourselves' in line 128, I place a full stop, as no further instructions could be given by Macbeth, the hour of Banquo's return being quite uncertain. Macbeth therefore adds: 'Acquaint *you,*' &c., i. e. in ancient language, 'acquaint *yourselves*' with the exact time most favourable to your purposes; for such a moment must be spied out by you, be selected by your own attention and scrupulous observation. Macbeth in the intervening time might have learned from some of Banquo's attendants which way he had ridden out, and therefore could tell the murderers *where* to

The moment on't; for't must be done to-night, 130
And something from the palace; always thought

131. *always thought*] *a way, though,* Jackson. 131, 132. *always.....clearness :*] pm. Pope.

---

plant themselves so as to cut him off on his return; but who could ascertain the precise hour of his arrival, except the ruffians who watched for that purpose?

BOSWELL. I apprehend it means the very moment you are to *look for* or *expect*, not [as MALONE says] when you may *look out* for, Banquo.

SINGER. That is, the exact time when you may look out or lie in wait for him.

ELWIN. *Spy* is here a noun, from the verb to *spy*, and signifies *discovery by secresy and artifice.* 'I will acquaint you with the infallible *discovery by secret and cunning examination*, of the time of Banquo's coming by.

COLLIER (ed. 2). The exact moment; but the expression has no parallel that we are aware of, and the (MS) puts it 'with *a* perfect spy o' the time,' as if Macbeth referred to some 'perfect spy' who was to give the two Murderers notice of the proper time.

WHITE. I have no hesitation in adopting the reading of the Coll. (MS). Even did not this speech bear so evidently the marks of hasty production, the use of 'with' for 'by' is common enough in our old writers to justify this construction.

BAILEY (ii, 28). I propose 'the perfect *span* o' the time,' i. e., the exact interval of time, how soon it will be, 'the moment on't.'

CLARKE. 'The precise time when you may espy him coming;' 'the exact time at which you may expect to see him approach, and may despatch him.' That this sense is implied in the phrase, we perceive from the peculiar use of 'it' in the expressions, 'the moment on't,' and 'for't must be done to-night;' alluding to an unnamed but perfectly understood deed.

CLARENDON. If the text be right, it may bear one of two meanings: first, I will acquaint you with the most accurate observation of the time, i. e., with the result of the most accurate observation; or secondly, 'the spy of the time' may mean the man who joins the murderers in Scene iii, and 'delivers their offices.' But we have no examples of the use of the word 'spy' in the former sense, and according to the second interpretation we should rather expect '*a* perfect spy' than '*the* perfect spy.' . . . 'The perfect'st spy' might also be suggested, or possibly 'the perfect'st eye,' a bold metaphor, not alien from Sh.'s manner.

130. **on't**] DELIUS. That is, *of the time.*

CLARENDON. It may mean either 'of the time' or 'of the deed.'

131. **something**] CLARENDON. Somewhat. See Wint. Tale, V, iii, 23. [To the same effect, ABBOTT, § 68.]

from] ABBOTT (§ 158). *From* is frequently used in the sense of 'apart from,' 'away from,' without a verb of motion.

always thought] STEEVENS. That is, you must manage matters so, that throughout the whole transaction, I may stand clear of suspicion.

WHITE. A very loose and elliptical phrase for 'it must be always kept in mind that I require to be cleared of all connection with this deed.'

BAILEY. I propose '*always note* that I,' &c., i. e., always bear in mind that I must be kept clear of suspicion in this business.

CLARENDON. 'Thought' is here the participle passive put absolutely.

That I require a clearness: and with him,—
To leave no rubs nor botches in the work,—
Fleance his son, that keeps him company,
Whose absence is no less material to me
Than is his father's, must embrace the fate
Of that dark hour. Resolve yourselves apart:
I'll come to you anon.

Both Mur. We are resolved, my lord.

Macb. I'll call upon you straight: abide within.
[*Exeunt Murderers.*

It is concluded:—Banquo, thy soul's flight,
If it find heaven, must find it out to-night. [*Exit.*

138. Both Mur.] Dyce, Sta. Glo. Cam. Cla. Murth. Ff, +, Cap. Mal. Steev. 2 Mur. Reed (1803) et cet.
to you] om. Steev. conj.
138. *my lord*] om. Han.
139. [Exeunt Murderers.] Theob. om. Ff, Rowe, Pope, Han. Mal. Steev. Sing. Knt, Ktly.

STAUNTON (*The Athenæum*, 2 November, 1872). This is neither good sense nor good English. Read 'Always *with a* thought.' And compare Meas. for Meas., IV, ii, 127.

[See Holinshed, Appendix, p. 365. ED.]

132. **clearness**] ELWIN. This means here, an *exemption from suspicion*, as regards himself; and a *clearness* or *completeness*, as regards the work to be done.

133. **rubs**] CLARENDON. [Note on Rich. II: III, iv, 4.] In a game of bowls, when a bowl was diverted from its course by an impediment, it was said to 'rub.' Cotgrave gives 'Saut: m. A leape, sault, bound, skip, iumpe; also (at Bowles) a rub.' 'But as a rubbe to an overthrown bowl proves an helpe by hindering it; so afflictions bring the souls of God's Saints to the mark.'—Fuller, *Holy State*, Bk i, ch. 11.

138. **to you**] ABBOTT (§ 497). Apparent Alexandrine. See IV, ii, 72.

140. HUNTER. Negotiations of this kind with assassins is now a thing so much unknown that this scene loses something of its effect from the incredulity with which we peruse it. But in the age of Elizabeth such negotiations were not very uncommon. An instance had recently occurred in the neighborhood of Stratford. Lodowick Grevile, who dwelt at Sesoncote, in Gloucestershire, and at Milcote, in Warwickshire, coveting the estate of one Webb, his tenant, plotted to murder him and get the estate by a forged will. This was successfully accomplished by the aid of two servants whom Grevile engaged to do the deed. Fearing detection, one of the assassins afterwards murdered his comrade. The body was found, and the investigation led to the arrest and conviction of Grevile and his servant, the surviving murderer. Grevile stood mute, and was pressed to death on November 14, 1589. The circumstance must have been well known to Sh., as the Greviles were at this time patrons of the living of Stratford.

SCENE II. *The same. Another Room.*

Enter LADY MACBETH *and a* Servant.

Lady M. Is Banquo gone from court?
Serv. Ay, madam, but returns again to-night.
Lady M. Say to the king, I would attend his leisui
For a few words.
Serv. Madam, I will. [*Exit.*
Lady M. Nought's had, all's spent,
Where our desire is got without content:
'Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy.—

Enter MACBETH.

How now, my Lord! why do you keep alone,

SCENE II.] om. Rowe. SCENE III. Glo. Pope,+.
The.....] Cap. Another Apartment in the Palace. Theob. The Palace.
4. *Madam*] om. Seymour.
Nought's had] om. Steev. conj.
6. *safer*] *better* Han. Hunter.

4–7. **Nought . . . joy**] STRUTT (SEYMOUR'S *Remarks*, &c. i, 202). These four lines seem to belong to Macbeth, who utters them as he enters, and at their conclusion is addressed by the lady, 'How now,' &c. The querulous spirit which they breathe is much more in character with Macbeth than with his wife.

HUNTER. When the servant has been dismissed to summon the thane to his lady's presence, Macbeth enters unexpectedly to the lady, muttering to himself these words, unconscious of her presence. Lady M. hears what he says, and breaks in upon him with 'How now,' &c. What follows is said by Macbeth more than half aside. At least it is not said dialogue-wise with the lady, who knew nothing of his intentions respecting Banquo.

CLARKE. This brief soliloquy allows us to see the deep-seated misery of the murderess, the profound melancholy in which she is secretly steeped; while, on the instant that she sees her husband, she can rally her forces, assume exterior fortitude, and resume her accustomed hardness of manner, with which to stimulate him by remonstrance almost amounting to reproach.

GERICKE (p. 47). This profound sigh from the depths of a deeply-wounded soul is the key to all that we afterwards hear and learn of Lady Macbeth. A complaint has been urged that between her first and her last appearance the connecting link, the bridge, is wanting: *here*, and *only* here, is this bridge supplied. Here, for an instant, we overhear her, and from her own lips learn what her pride, her love for Macbeth even, will not suffer to be uttered aloud; it is what she convulsively locks in her breast, and what at last breaks her heart. This short monologue is the sole preparation for the sleep-walking and the death of the woman; her death would be unintelligible did we not here see the beginning of the end.

Of sorriest fancies your companions making;
Using those thoughts which should indeed have died
With them they think on? Things without all remedy
Should be without regard: what's done is done.
Macb. We have scotch'd the snake, not kill'd it:

9. *fancies*] *francies* F_2.
11. *all*] om. Han. Steev. Sing. i, Coll. ii (MS).
13. *scotch'd*] Theob. *scorch'd* Ff, Rowe, Pope i, H. Rowe.

---

10. **Using**] STAUNTON (*The Athenæum*, 2 November, 1872). I think that the context requires some word implying that Macbeth *cherished* remorseful thoughts, and would suggest '*Nursing* those thoughts,' &c. As there are certain words which the old compositors often adopted erroneously, so there are letters which constantly misled them. The letter V is a remarkable instance.

CLARENDON. Keeping ~~company with,~~ entertaining familiarly. Compare Pericles, I, ii, 2–6. We have the Greek *χρῆσθαι* and the Latin *uti* with a similar meaning.

11. **without all**] CLARENDON. We should say 'without any remedy,' or 'beyond all remedy.' For 'without' in the sense of 'beyond' see Mid. N. D., IV, i, 150. This metaphorical sense comes immediately from that of 'outside of,' as 'without the city,' 'without the camp.' For 'all' compare Spenser, Hymn of Heavenly Love, line 149: 'Without all blemish or reproachful blame.' [To the same effect, see ABBOTT, §§ 12, 197.]

remedy] ABBOTT (§ 468). See II, iv, 10.

[Compare Wint. Tale, III, ii, 223. ED.]

12, 13. ABBOTT (§ 513). The Amphibious Section.

12. **what's . . . done**] ANON. Lady M. repeats this in her sleeping scene, V, i, 62.

13. **scotched**] THEOBALD (*Sh. Restored*, 1726, p. 185). Sh., I am very well persuaded, had this notion in his head (how true in fact, I will not pretend to determine,) that if you cut a serpent, or worm, asunder, there is such an unctious quality in their blood that the dismembered parts, being placed near enough to touch each other, will cement and become whole again. Macbeth considers Duncan's sons so much as members of their Father that though he has cut off the old man, he has not entirely killed him, but he'll cement and close again in the lives of his sons. Sh. certainly wrote *scotch'd*. To *scotch*, however the Generality of our Dictionaries happen to omit the Word, signifies, to *notch*, *slash*, *hack*, *cut*, with Twigs, Swords, &c., and so our Poet more than once has used it in his works. See Cor. IV, v, 198.

UPTON (p. 170). This learned and elegant allusion ['*scorch'd* the snake'] is to the story of the Hydra.

HARRY ROWE. My Prompter, who is a North-Country man, says that there is no such word as *scotch'd*. It is *scutch'd*, a word chiefly used by the growers and manufacturers of hemp and flax, and implies beating, bruising, or dividing. The wooden-headed fellow of my company, who plays the clown, says that snakes are soon killed by lashing them with switches, and that by smart strokes their bodies may be divided. This has induced some of the gentlemen of my green-room to adopt 'We have *switch'd* the snake,' &c. The stuffed figure of my company, who plays the Serpent in 'The History of Adam and Eve,' has suggested a reading that is more conformable to natural history: 'We have *bruised* the snake . . . She'll *coil*,' &c.

She'll close and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams

16. Pope. Two lines, the first ending *disjoint*, Ff, Var. Sing. i, Coll. Dyce i, White. The first ending *let* Steev.
16. *the frame...suffer*] *both worlds disjoint, and all things suffer* Pope, +.
16. *frame*] *eternal frame* Coll. ii (MS).

My Prompter wishes the original text to be continued, only substituting *coil* for 'close,' and this he calls a good emendation. I have accordingly adopted it. After all, I do not consider Sh. as under any obligations to his *scotching, scutching, bruising*, and *witching* commentators.

HALLIWELL. To score or cut in a slight manner. 'If thou wilt have the Doctour for an anatomie, thou shalt; doo but speake the word, and I am the man to deliver him to thee to be *scotcht* and carbonadoed.'—Nash's *Have with You to Saffron Walden*, 1596.

CLARENDON. 'Scorch'd' is said to be derived from the French *escorcher*, to strip off the bark or skin. From the next line it is clear that we want a word with a stronger sense here.

16. **frame**] COLLIER (ed. 2). The '*eternal* frame' of the (MS) cures an obvious defect in the line, though it leaves what follows a hemistich, as possibly the poet intended; at all events, one error is remedied.

But . . . suffer] DYCE. Ought we to print as one line? or is the passage mutilated?

WHITE. These lines are very imperfect. But it should be observed that other lines in this speech, and several throughout this Scene, are in the same condition.

BAILEY (ii, 29). It happens that while here 'disjoint' is a neuter verb, Sh. employs it in only one other passage, and then as a passive participle. See Ham. I, i, 20. Nor is the word, as far as my researches extend, used by any other writer as a neuter verb, in which capacity it must be excessively harsh. Hence it is probable that some phrase has dropped out of the line which would turn 'disjoint' into a passive participle. Such a word we have, I think, in the verb *become*.

16–19. COLERIDGE (*Lectures*, &c. i, 249). Ever and ever mistaking the anguish of conscience for fears of selfishness, and thus as a punishment of that selfishness, plunging still deeper in guilt and ruin.

HUDSON. But is it not the natural result of an imagination so redundant and excitable as his, that the agonies of remorse should project and embody themselves in imaginary terrors, and so, for security against these, put him upon new crimes?

both the worlds] CLARENDON. The terrestrial and celestial. Compare Ham. IV, v, 134, where the meaning is different, viz.: 'this world and the next.'

suffer] BAILEY (ii, 30). Taking a hint from The Temp., IV, i, 154, I propose to read 'suffer *dissolution*.'

18. **terrible dreams**] CLARENDON. Those who have seen Miss Helen Faucit play Lady Macbeth will remember how she shuddered at the mention of the 'terrible dreams,' with which she too was shaken. The sleep-walking scene was doubtless in the poet's mind already.

That shake us nightly: better be with the dead,
Whom we, to gain our place, have sent to peace, 20

20. *place*] $F_2F_3F_4$, Rowe, Pope, Theob. Han. Warb. Johns. Steev. Mal. Var. Sing. Huds. Sta. Dyce ii. *seat* Ktly. *peace* F_1, et cet.

20. **place**] KNIGHT. The repetition of the word 'peace' seems very much in Sh.'s manner; and as every one who commits a crime, such as that of Macbeth, proposes to himself, in the result, happiness, which is another name for peace,—as the very promptings to the crime disturb his peace,—we think there is something much higher in the sentiment conveyed by the original word than in that of *place*. In the very contemplation of the murder of Banquo, Macbeth is vainly seeking for peace. Banquo is the object that makes him eat his meal in fear and sleep in terrible dreams. His death, therefore, is determined, and then comes the fearful lesson, 'Better be with,' &c. There is no peace with the wicked.

COLLIER. F_2 poorly substitutes *place* for 'peace,' perhaps by a misprint.

ELWIN. The alteration of F_2 destroys the force of the original antithesis, as the *dead* have not *place*. The whole tenor of the speech shows that it is not *place*, but *cessations of wild longings and apprehensions*, that is the point on which the thoughts of the speaker are riveted, and he is making a comparison between his own case and that of Duncan, the sense of the line being, *Whom we, to gain our content, have helped to contentment*. He feels, that whatsoever be the object aimed at, *relief from the tortures of unsatisfied desire* is the ultimate motive of his action. In short, as any mind would do, thus painfully and intensely strung, he recognizes, in his own sensations, the *abstract cause* of his actions, instead of contemplating the *material* upon which it had sought, but failed, to gratify itself: he forgets the *crown* in the strife in which its attainment has involved him.

HUDSON. *Peace* is nowise that which Macbeth has been seeking; his end was simply to gain the throne, the *place* which he now holds, and the fear of losing which is the very thing that keeps peace from him.

SINGER (ed. 2). Sh. would hardly have written 'to *gain* our peace.' Macbeth gained his *place* by the murder of Duncan, but certainly did not obtain *peace*, in any sense of the word.

DYCE (ed. 1). The lection of F_1 is not to be hastily discarded, when we consider what a fondness Sh. has for the repetition of words.

LETTSOM (ap. DYCE, ed. 2). The possessive pronoun '*our*' is fatal to the reading of F_1. . . . The editor of F_2 could not have been offended by a quibble, for he must have been 'to the manner born.' He, no doubt, felt that the notion of obtaining peace by murdering a king was absurd, and could never have entered into the head of a public man.

DYCE (ed. 2). Compare what Lady M. has previously said: I, v, 68.

CLARKE. 'Peace' precisely suits with that which Macbeth has aimed at, in order to appease his restless ambition.

BAILEY (ii, 31). The antithesis was meant to be with those horrible mental torments; and he says in effect: 'We have purchased all this agony by sending him to the peace of death; our share in the result is restless misery; his, is the quiet of the grave.' Agreeably to this view, I propose to read, 'Whom we, to gain our *pangs*, have sent to *peace*.'

KEIGHTLEY. The first 'peace' was probably suggested, in the usual manner, by the second. We might read *seat* or some such word. There is one most remark-

Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst: nor steel, nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further.
Lady M. Come on;
Gentle my lord, sleek o'er your rugged looks;
Be bright and jovial among your guests to-night.
Macb. So shall I, love; and so, I pray, be you:
Let your remembrance apply to Banquo;

22. Rowe. Two lines, Ff.
Duncan is in his] *Duncan's in's* Walker.
26–32. *Can...we*] End the lines *lord*, *...jovial...love;...remembrance...both...we* Cap. Steev. (1773, 1778, 1785), Mal. Rann, Var. Sing. i, Walker, Dyce ii, Huds. ii.
26. *further*] *farther* Coll. White.
26–28. *Come....to-night*] End lines, *lord...jovial...to-night.* Sing. ii.
28. *among*] *'mong* $F_2F_3F_4$, +, Steev.
30. *remembrance*] *rememberance* Ktly.
apply] *still apply* $F_2F_3F_4$, +.

---

able case of substitution to which sufficient attention has never been given by the critics. It may be termed *reaction* or *repetition*, and arises from the impression made by some particular word on the mind of the transcriber or printer, or even of the writer himself.—p. 64.

CLARENDON. There is no necessity to make any change. For the first 'peace' compare III, i, 47, 48: 'To be thus is nothing; But to be safely thus;' and for the second, IV, iii, 179 and note.

21. **on**] CLARENDON. The 'torture of the mind' is compared to the rack; hence the use of this preposition.

22. **ecstasy**] NARES. In the usage of Sh. it stands for every species of alienation of mind, whether temporary or permanent, proceeding from joy, sorrow, wonder, or any other exciting cause; and this certainly suits with the etymology: ἔκστασις.

23. **fitful fever**] CLARENDON. An intermittent fever. Compare Meas. for Meas. III, i, 75.

26. **touch**] STAUNTON (*Note on* Cym. I, i, 135). A *touch*, in old language, was often used to express a *pang*, a *wound*, or any acute pain, moral or physical, as in this passage from Cym.; as also in the often-quoted, but perhaps not always understood, sentiment from Tro. and Cres., III, iii, 175, 'One touch of nature,' &c., and in [the present line from Macbeth].

27. **sleek**] CLARENDON. This is not used elsewhere as a verb by Sh. In Milton's Comus, 882, we have 'Sleeking her soft alluring locks.' The word, verb or adjective, is almost always applied to the hair.

28. **among**] ABBOTT (§ 460). The prefix is dropped in pronunciation.

30. **remembrance**] STEEVENS. Here employed as a quadrisyllable. As in Twelfth Night, I, i, 32.

apply] CLARENDON. Attach itself, be specially devoted. So in Bacon, Essay lii.

Present him eminence, both with eye and tongue:
Unsafe the while, that we
Must lave our honours in these flattering streams,

32. *Unsafe the while*] *Vouchsafe the while your presence.—O*, Bullock.*
32–35. *Unsafe....are.*] Steev. 1793. End lines, *lave....streams;...hearts...are.* Ff, White. *Honours...streams,...Hearts, ...are.* Rowe. *honours.....faces.....are.* Pope, +, Coll. Huds. i. *honours...vizards ...are.* Ktly.
33. *flattering*] *so flattering* Rowe, +.

---

p. 211: 'To apply ones selfe to others is good.' Compare Ant. and Cleop. V, ii, 126, where we should say: 'If you adapt or accommodate yourself.'

31. **eminence**] WARBURTON. Do him the highest honours.

CLARENDON. Observe that Lady M. as yet knows nothing of her husband's designs against Banquo's life.

32–35. **Unsafe...are**] STEEVENS. It is a sure sign that our royalty is unsafe, when it must descend to flattery, and stoop to dissimulation. And yet I cannot help supposing (from the hemistich, *Unsafe the while that we*) some words to be wanting which originally rendered the sentiment less obscure. Sh. might have written: *Unsafe the while* it is for us, *that we*, &c.

ELWIN. Macbeth calls upon his wife to pay *compulsory deference* to Banquo, at a banquet where he does not expect him to appear, that by so representing him as a dangerous threatener to their power, he may discover if she will recommend the course which he has previously taken concerning him; and having obtained her desired sanction, he triumphantly hints at the murder he has projected.

DYCE (ed. 1). I think Steevens is right in supposing that some words have dropped out which originally rendered the sentiment less obscure.

WHITE. It seems impossible to make any improvement in this speech upon the versification of the Folio.

BAILEY (ii, 32). The adjective 'unsafe' is inconsistent with the drift of the speech. Far from considering it unsafe to be joyous in looks and courteous to their guests, both Macbeth and his wife regard this line of conduct as necessary to their security, and are enforcing it on each other. Macbeth's intention seems to be to express here his mortification that, in their proud position, they should have to stoop to hypocritical civilities; and this will be accomplished by reading '*one chafes* the while that we,' &c. If Macbeth had been merely insisting on the *policy* of blandishments, in which they both agreed, why should Lady M. reply to him, 'You must leave this,' i. e. you must quit this topic? She evidently wishes to divert him from dwelling on some unpleasant aspect of what they have to do; unpleasant, not because it is politic or impolitic, but because it is galling to their pride, and my proposed reading introduces the mention of the feeling which she warns him not to indulge.

CLARKE. As the passage stands, we must elliptically understand 'Ah! how' before 'unsafe,' and 'is ours' before 'the while;' since the word 'eminence' appears to supply the particular here referred to.

CLARENDON. Something has doubtless dropped out, and perhaps also the words which remain are corrupt. Steevens's suggestion is tame. The words should express a sense both of insecurity, and of humiliation in the thought of the arts required to maintain their power.

ABBOTT (§ 284). Since *that* represents different cases of the relative, it may mean

And make our faces visards to our hearts,
Disguising what they are.
Lady M. You must leave this.
Macb. O, full of scorpions is my mind, dear wife!
Thou know'st that Banquo, and his Fleance, lives.
Lady M. But in them nature's copy's not eterne.
Macb. There's comfort yet; they are assailable;
Then be thou jocund: ere the bat hath flown
His cloister'd flight; ere to black Hecate's summons
The shard-borne beetle with his drowsy hums

34. *visards*] Dyce, Glo. Cam. Cla. *vizors* Theob. Warb. Johns. *vizards* Ff, et cet.
to our] *t' our* Pope, +.
lives] *live* Han. Coll. Huds. White, Dyce ii.
38. *eterne*] *eternal* Pope, +, *etern* Cap.
42. *shard-borne*] *shard-born* F_3F_4, Rowe, +, Cap. *sharn-bode* Daniel.*

'in *that*,' 'for *that*,' 'because' ('quod'), or 'at *which* time' ('quum'). 'Unsafe the while (*in* or *for*) that we,' &c.

34. **visards**] CLARENDON. Cotgrave has '*Masqué*, Masked, disguised, wearing a visor.'

37. **lives**] See ABBOTT, § 336, for instances of the inflection in *s* with two singular nouns as the subject. See I, iii, 147.

38. **copy**] JOHNSON. The *copy*, the *lease*, by which they hold their lives from nature, has its time of termination limited.

RITSON. The allusion is to an *estate for lives* held by *copy of court-roll*.

M. MASON. We find Macbeth alluding to that great *bond* which 'makes [*sic*] me pale.' Yet perhaps by 'nature's copy' Sh. may only mean the human form divine.

STEEVENS. I once thought that Sh. meant man, *as formed after the Deity*, though not like him immortal.

KNIGHT. Although the expression may be somewhat obscure, does not every one feel that the *copy* means the individual,—the particular cast from nature's mould,—a perishable copy of the prototype of man?

ELWIN. *Nature's copy* is the *form of man*, or *of human nature*. So in Lyly's Euphues:—'If the Gods thought no scorn to become Beastes, to obtaine their beste beloved, shall Euphues be so nice in changing his *copy* to gain his lady?' See Oth., V, ii, 11.

CLARENDON. The deed by which man holds life of Nature gives no right to perpetual tenure. . . . 'Copyhold, *Tenura per copiam rotuli curiæ*, is a tenure for which the tenant hath nothing to shew but the *copy* of the rolls made by the steward of the lord's court. . . . Some copyholds are fineable at will, and some certain: that which is fineable at will, the lord taketh at his pleasure.'—Cowel's Law Dict. s. v.

41. **cloistered**] STEEVENS. The bats wheeling round the dim cloisters of Queen's College, Cambridge, have frequently impressed on me the singular propriety of this original epithet.

42. **shard-borne**] STEEVENS. The beetle borne along by its *shards* or *scaly wings*; as appears from a passage in Gower, Confessio Amantis [vol. iii, p. 68, ed.

Hath rung night's yawning peal, there shall be done
A deed of dreadful note.
Lady M. What's to be done?
Macb. Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed.—Come, seeling night,
Scarf up the tender eye of pitiful day,
And with thy bloody and invisible hand

43, 44. *Hath...note.*] Rowe. First line ends at *peale*, Ff, Knt, Del.
46. *seeling*] *sealing* Rowe, Pope.

Pauli], 'She sigh, her thought, a dragon tho, Whose sherdes shinen as the sonne.' Ben Jonson, in his Sad Shepherd, says:—'The *scaly* beetles with their *habergeons*.' See also Cymb. III, iii, 20. Such another description of the beetle occurs in Chapman's Eugenia, 1614:—'The beetle...with his *knoll-like humming gave the dor Of death to men*.'

TOLLET. The *shard-born beetle* is the beetle born in dung. Aristotle and Pliny mention beetles that breed in dung. Poets as well as natural historians have made the same observation. See Drayton's *Ideas*, 31: 'I scorn all earthly *dung-bred* scarabies.' So, Jonson [ed. Gifford, vol. i, p. 61]: 'But men of thy condition feed on sloth, As doth the *beetle* on the *dung* she breeds in.' That *shard* signifies *dung*, is well known in the North of Staffordshire, where *cowshard* is the word generally used for *cow-dung*.

RITSON. The *shard-born* beetle is, perhaps, the beetle born among shards, i. e., pieces of broken pots, tiles, and such-like things, which are frequently thrown together in corners as rubbish, and under which beetles may breed.

WHITE. A shard is any thin, brittle substance of small size. Job 'took a potsherd to scrape himself withal;' shirred eggs are so called because they are cooked in an earthen platter; and a cow-shard (the name is applied, I believe, to no other substance of the same nature) has its name because it is so thin and becomes scaly upon exposure to the air.

PATTERSON (p. 65). The beetle is furnished with two large membranaceous wings, which are protected from external injury by two very hard, horny wing-cases, or, as entomologists term them, elytra. The old English name was 'shard.' . . . These shards or wing-cases are raised and expanded when the beetle flies, and by their concavity act like two parachutes in supporting him in the air. Hence the propriety and correctness of Sh.'s description, 'the shard-borne beetle,' a description embodied in a single epithet.

CLARENDON. 'Shard' is derived from the Anglosaxon *sceard*, a fragment, generally of pottery. . . . Tollet's reading is unquestionably wrong, though 'shard' means 'dung' in some dialects. 'Sharebud,' or 'sharnbud,' a provincial name for 'beetle,' is probably a corruption of *scarabæus*.

44. **note**] CLARENDON. Notoriety. There is perhaps in this passage a reference to the original meaning of the word, 'a mark or brand,' so that 'a deed of dreadful note' may signify 'a deed that has a dreadful mark set upon it.' Comp. Love's Lab. L. IV, iii, 125.

[See HIECKE, Appendix, p. 468. ED.]

46. **seeling**] NARES. To *seel* is to close the eyelids partially or entirely, by pass-

Cancel and tear to pieces that great bond
Which keeps me pale!—Light thickens, and the crow
Makes wing to the rooky wood:

49. *bond*] *band* Ktly.
50. *Light*] *Night* Warb. conj.
50, 51. *and.....wood*] Rowe. One line, Ff.
51. *rooky*] *rocky* Jenn.

ing a fine thread through them. This was done to hawks till they became tractable. Hence metaphorically to close the eyes in any way.

DYCE (*Gloss.*) 'Siller les yeux. *To seele, or sew up, the eye-lids (& thence also), to hoodwinke, blind, keepe in darknesse, depriue of sight.*'—Cotgrave. 'To seel a hawk. *Accipitris oculos consuere.*'—Coles's *Lat. and Eng. Dict.*

49. **bond**] STEEVENS. This may be explained by Rich. III: IV, iv, 77, and Cymb. V, iv, 27.

KEIGHTLEY. We should read *band*, riming with 'hand.'

50. **pale**] STAUNTON (*The Athenæum*, 26 October, 1872). The context requires a word implying *restraint, abridgment of freedom*, &c., rather than one denoting *dread*. My impression has long been that the word should be *paled*. In the same sense as Macbeth afterwards exclaims in III, iv, 24.

thickens] STEEVENS. So in *The Faithful Shepherdess* of Fletcher, Act I, sc. ult: 'Fold your flocks up, for the air 'Gins to *thicken*.'

MALONE. Again, in Spenser's *Calendar*, 1579: 'But see, the welkin *thicks* apace.'

51. **rooky**] RODERICK (EDWARDS, *Canons of Crit.* p. 274, 1765). I should imagine Sh. intended to give us the idea of the gloominess of the woods at the close of the evening; and wrote,—'to th' *murky* (or *dusky*) wood:' words used by him on other like occasions, and not very remote from the traces of that in the text.

STEEVENS. This may mean *damp, misty, steaming with exhalations*. It is only a North-Country variation of dialect from *reeky*. In Cor. III, iii, 121, we have 'the reek o' the rotten fens.' 'Rooky wood' indeed may signify a *rookery, the wood that abounds with rooks;* yet merely to say of the *crow* that he is flying to a wood inhabited by *rooks*, is to add little immediately pertinent to the succeeding observation, viz.: that '—— things of day begin to droop and drowse.' I cannot, therefore, help supposing our author wrote—'makes wing to *rook i' th'* wood.' That is, to *roost* in it.

HARRY ROWE. A rooky wood is simply a wood where there are rookeries, and has nothing to do with the 'reek of rotten fens.'

FORBY. That is, *foggy*. Any East Anglian plough-boy would have instantly removed the learned commentator's doubt whether it had anything to do with *rooks*. [The same meaning is given in CARR's *Craven Dialect*, 1828; BROCKETT's *North Country Words*, 1829, and in MORRIS's *Glossary of Furness*, 1869. The last adds: 'Icel. *rakr*. "Roky, or mysty, nebulosus."—*Promp. Parv.*' ED.]

MITFORD (*Gent. Mag.* Aug. 1844, p. 129). 'Crow' is the common appellation of the 'rook,' the latter word being used only when we would speak with precision, and never by the country people, as the word 'crow-keeper' will serve to show, which means the boy who keeps the *rooks* (not carrion crows) off the seed-corn. The carrion crow, which is the *crow proper*, being almost extinct, the necessity of distinguishing it from the *rook* has passed away in common usage. The passage,

Good things of day begin to droop and drowse,
Whiles night's black agents to their preys do rouse.—
Thou marvell'st at my words: but hold thee still;
Things bad begun make strong themselves by ill:
So, prithee, go with me. [*Exeunt.*

53. *Whiles*] *While* Cap. Rann. *preys*] *prey's* F_1F_2. *prey* Pope, +, Steev. Knt. 55. *strong themselves*] *themselves strong* Ktly.

---

therefore, simply means, 'the rook hastens its evening flight to the wood where its fellows are already assembled,' and to our mind 'the rooky wood' is a lively and natural picture: the *generic* term 'crow' is used for the *specific* 'rook.'

CLARKE. The very epithet, 'rooky,' appears to us to caw with the sound of many bed-ward rooks bustling and croaking to their several roosts.

50, 51. **Light . . . wood**] MRS KEMBLE (*Macmillan's Mag.*, May, 1867). We see the violet-coloured sky, we feel the soft intermitting wind of evening, we hear the solemn lullaby of the dark fir-forest, the homeward flight of the bird suggests the sweetest images of rest and peace; and, coupled and contrasting with the gradual falling of the dim veil of twilight over the placid face of nature, the remote horror of 'the deed of fearful note,' about to desecrate the solemn repose of the approaching night, gives to these harmonious and lovely lines a wonderful effect of mingled beauty and terror.

51. **wood**] KEIGHTLEY. We might add, *on earth below*. See Troi. and Cress., I, iii, 4.

53. **agents**] STEEVENS. Thus in Sydney's *Astrophel and Stella*: 'In night, of sprites the ghastly powers do stir.' Also in Ascham's *Toxophilus* [p. 52, ed. Arber]: 'For on the nighte tyme and in corners, Spirites and theues, &c., vse mooste styrringe, when in the daye lyght, and in open places whiche be ordeyned of God for honeste thynges, they darre not ones come; whiche thinge Euripides noteth veryе well, sayenge—*Iph. in Taur.*: [illegible] thynges 'the night, good thinges the daye doth haunt and vse.'

ANONYMOUS. Sh. may mean not merely *sprites* or *demons*, but, generally, robbers, murderers, animals of prey who prowl in the night, and other noxious visitants of the dark; such, for instance, as he alludes to in Lear, III, ii, 42–45.

53. **preys**] ELWIN. The plural individualizes more pointedly the peculiar prey of each differing agent of evil, and so denotes every kind of prey, of every species of vicious power that darkness favours.

CLARENDON. For this use of the plural, compare III, i, 121, and V, viii, 61.

54, 55. **Thou . . . ill**] CLARENDON. This couplet reads like an interpolation. It interrupts the sense.

56. **go**] DELIUS. This can hardly mean that he asks Lady M. to leave the stage with him, but, in connection with what has preceded, it is rather a request that she should aid him, or suffer him quietly to carry out his plan. As in Lear, I, i, 107: 'But goes thy heart with this?'

SCENE III. *A park near the palace.*

Enter three Murderers.

First Mur. But who did bid thee join with us?
Third Mur. Macbeth.
Sec. Mur. He needs not our mistrust; since he delivers
Our offices, and what we have to do,
To the direction just.
First Mur. Then stand with us.—

SCENE III.] SCENE II. Rowe. SCENE IV. Pope, +.

A park...] Glo. A Park, the Castle at a Distance. Rowe. A Park: Gate leading to the Palace. Cap. A Park, with a road leading to the Palace. Coll.

2. *He needs not our*] *We need not to* Warb. conj. ap. Theob. MS.* *our*] *to* Pope. [Speaking to the first. Han.

3, 4. *do, To....just.*] *do.—To....just!* Johns. conj.

Enter three Murderers] [In *Notes and Queries*, for 11 September and 13 November, 1869, Mr ALLAN PARK PATON broached and maintained the theory that the Third Murderer was Macbeth himself, and adduced in proof eight arguments. *First:* Although the banquet was to commence at seven, Macbeth did not go there till near midnight. *Second:* His entrance to the room and the appearance of the murderer are almost simultaneous. *Third:* So dear to his heart was the success of this plot, that during the four or five hours before the banquet he must have been taken up with the intended murder some way or other. He could not have gone to the feast with the barest chance of the plot miscarrying. *Fourth:* If there had been a third murderer sent to superintend the other two, he must have been Macbeth's chief confidant, and as such in all probability would have been the first to announce the result. *Fifth:* The 'twenty mortal murthers' was a needless and devilish kind of mutilation, not like the work of hirelings. *Sixth:* The third murderer repeated the precise instructions given to the other two, showed unusual intimacy with the exact locality, the habits of the visitors, &c., and seems to have struck down the light, probably to escape recognition. *Seventh:* There was a levity in Macbeth's manner with the murderer at the banquet, which is quite explicable if he personally knew that Banquo was dead. *Eighth:* When the Ghost rises, Macbeth asks those about him 'which of them had done it,' evidently to take suspicion off himself, and he says, in effect, to the ghost, 'In yon black struggle you could *never know me.*' Of course Mr Paton's theory called forth a discussion which may be found in *Notes and Queries* for 2 Oct., 13 Nov., and 4 Dec. 1869. In the number for 30 Oct. of the same periodical Prof. THOMAS S. BAYNES maintains that he anticipated Mr Paton. ED.]

1. **But**] CAPELL (p. 16). *But* implies a previous matter discours'd of. The third murderer appears as forward as the others, but more clever, for 'tis he who observes his comrades' mistake about the 'light.'

2. **needs**] ABBOTT (§ 308). It is not necessary that we should mistrust him.

4. **To**] ABBOTT (§ 187). To, even without a verb of motion, means 'motion to the side of.' Hence 'motion to and consequent rest near.' Hence 'by the side of'

The west yet glimmers with some streaks of day:
Now spurs the lated traveller apace
To gain the timely inn, and near approaches
The subject of our watch.
Third Mur. Hark! I hear horses.
Ban. [*Within*] Give us a light there, ho!
Sec. Mur. Then 'tis he: the rest
That are within the note of expectation
Already are i' the court.
First Mur. His horses go about.
Third Mur. Almost a mile: but he does usually—

6. *lated*] *latest* $F_2F_3F_4$.
7. *and*] *end* F_1.
9. *Give us a light*] *Give us light* Pope, +. *Give light* Han. *Then 'tis he*] *Then it is he* Pope, +, Steev. Var. Sing. i. *'Tis he* Cap.
9–11. *Give...about.*] The lines end *ho!...within...already...about.* (reading *it is* for *'tis*, line 9, and *in* for *i'*, line 11) Walker.
9, 10. *the rest....expectation*] Pope. One line, Ff.
10. *That are*] om. Steev. conj.
11. *Already*] om. Steev. conj.

'in comparison with,' as in III, iv, 64. Hence 'up to,' 'in proportion to,' 'according to,' as in the present case. See note on III, i, 51 and I, ii, 10.

6. **lated**] ABBOTT (§ 460). Prefix dropped.

7. **timely**] CLARENDON. Welcome, opportune. Unless, indeed, we take it as a poetical metathesis for 'to gain the inn timely, or betimes.'

7. **near**] COLLIER (*Notes*, &c.) For this the (MS) puts *here* in his margin. Either may be right.

SINGER (*Sh. Vind.*) There is not the slightest reason for deviation from the received reading.

DYCE (*Few Notes*, &c.) The First Murderer knew, from the coming on of night, that Banquo was *not far off;* but, before hearing the tread of horses and the voice of Banquo, he could not know that the victim was absolutely *near at hand.*

9. **a light**] DELIUS. Banquo calls for a light from one of his servants, because he and Fleance are about to strike off into the footway, while the servants make a circuit to the castle, with the horses.

10. **note**] STEEVENS. They who are set down in the list of guests, and expected to supper.

CLARENDON. For 'note,' in this sense, see Winter's Tale, IV, iii, 49. Also in Rom. and Jul., I, ii, 36.

11. **horses**] HORN (i. 81). Sh., who dared do all that poet ever dared, nevertheless did not dare to bring upon the stage—a *horse.* And very properly; for there, where noble poets represent the world's history upon the 'boards that imitate the world,' there—no brutes should be allowed. But in the present scene it is hard to avoid introducing a horse, and the poet has to obviate the difficulty in four almost insignificant lines, in order to account for the absence of the steeds. It is, after all, undoubtedly better not to shrink from two or three such trivial lines than to have a horse come clattering on the stage. Would that Schiller had thought of this passage and so have spared us in his noble 'Tell' that mounted Landvogt!

So all men do—from hence to the palace gate
Make it their walk.

Enter BANQUO, *and* FLEANCE *with a torch.*

Sec. Mur. A light, a light!
Third Mur. 'Tis he.
First Mur. Stand to 't.
Ban. It will be rain to-night.
First Mur. Let it come down.
[*They set upon Banquo.*
Ban. O, treachery! Fly, good Fleance, fly, fly, fly!
Thou mayst revenge. O slave! [*Dies. Fleance escapes.*
Third Mur. Who did strike out the light?
First Mur. Was't not the way?
Third Mur. There's but one down; the son is fled.
Sec. Mur. We have lost

13. *from*] om. Seymour.

14. Enter...] Ff. Enter B. and F. Servant, with a Torch, before them. Cap. Steev. Var. Sing. i, Knt. Enter... (after *stand to't.*) Dyce, Sta.; (after '*Tis he*) White; (after *light!*) Glo. Cam. Cla.

14, 15. *A light...to't.*] Aside, Cap.

16. *It will be*] '*Twill* Steev. conj. reading *Stand...down* as one line.

[They...] Glo. They fall upon Banquo and kill him; in the scuffle Fleance escapes. Rowe. om. Ff. They assault Banquo. Theob.+.

17. *O...fly!*] Han. Two lines, Ff, Warb.

good] *godd* F_2, om. Pope,+.

18. [Dies...] Pope. om. Ff. Dies. Rowe. Dies. Fl. and ser. fly. Cap. Steev. Var. Sing. i, Knt.

20, 21. *There's...affair*] Ff. Ending the lines at *son...affair*. Pope, +.

We have] *We've* Pope, +, Dyce ii, Huds. ii.

lost] *lost'* Allen.

20, 21. *We...affair*] Ff. One line Steev. Rann, Var. Sing. Knt, Coll. Huds. Sta.

---

14. **with a torch**] COLLIER (ed. 1). Here again Fleance carries the torch to light his father; and in the old stage-direction nothing is said about *a servant*, who would obviously be in the way, when his master was to be murdered. The *servant* is a merely modern interpolation.

18. **Fleance**] MALONE. Fleance, after the assassination of his father, fled into Wales, where, by the daughter of the prince of that country, he had a son named Walter, who afterwards became lord High Steward of Scotland, and from thence assumed the name of *Walter Steward*. From him, in a direct line, King James I was descended, in compliment to whom our author has chosen to describe Banquo, who was equally concerned with Macbeth in the murder of Duncan, as innocent of that crime.

Dies] HORN (i, 82). Banquo's death must take place before our eyes in order to prepare us for his ghost at the banquet. His murder must appear important and of moment, but it must pass quickly before us; after the preparation that we had for Duncan's death, the second victim must have less prominence.

20. **lost Best**] That is, 'lost the Best;' 'the' is elided. See ALLEN'S note in Var. Rom. and Jul., p. 429. ED.

Best half of our affair.

First Mur. Well, let's away and say how much is done.

[*Exeunt.*

SCENE IV. *Hall in the palace.*

A banquet prepared. Enter MACBETH, LADY MACBETH, ROSS, LENNOX, Lords, *and* Attendants.

Macb. You know your own degrees; sit down: at first
And last the hearty welcome.

Lords. Thanks to your majesty.

Macb. Ourself will mingle with society
And play the humble host.
Our hostess keeps her state, but in best time

21, 22. Lines end *away,...done.* Cap. Walker, White.

SCENE IV.] SCENE III. Rowe. SCENE V. Pope, +.

Hall...] Glo. om. Ff. A Room of State. Rowe. A Room of State in the Castle. Pope. A Hall of State... Cap.

A banquet...] Banquet... Ff. A Banquet set out. Flourish. Cap.

1, 2. *You.....welcome.*] Arranged (reading *and first*) as in Cap. (Johns. conj.). First line ends at *downe:* Ff, +.

1. *down: at first*] Steev. *down: And first* Rowe ii, Pope, Han. *down at first,* Johns. conj.

1, 2. *You...last*] One line, Del.

4–6. Two lines, the first ends *keeps* Ktly.

5. *best*] *the best* $F_2F_3F_4$, Rowe.

---

1. **at first**] JOHNSON. I believe the true reading is 'sit down.—To first And last,' &c. But for 'last' should then be written *next.* All, of whatever degree, from the highest to the lowest, may be assured that their visit is well received.

ANONYMOUS. The meaning is perhaps this, '*Once for all,* you are welcome. *From the beginning to the end* of the feast dismiss all irksome restraint!'

CLARKE. The phrase is probably intended to include not only Johnson's meaning, but also 'let those who arrive at first, as well as those at last, feel heartily welcome.'

2. **majesty**] WALKER (*Vers.* p. 174). *Majesty*—especially in the forms *Your Majesty, His Majesty,* &c.—is usually a dissyllable.

ABBOTT (§ 468). See II, iv, 10.

5. **state**] STEEVENS. That is, continues in her chair of state at the head of the table. This idea might have been borrowed from Holinshed, p. 805: 'The king (Henry VIII) caused the queene to *keep the estate,* and then sate the ambassadours and ladies as they were marshalled by the K. who would not sit, but walked from place to place, making cheare,' &c.

GIFFORD [*Note on the Stage-direction* 'offering him the state,' in *The Bondman,* Massinger, vol. ii, p. 15, ed. 1805]. *The state* was a raised platform, on which was placed a chair with a canopy over it. The word occurs perpetually in our old writers. It is used by Dryden, but it seems to have been growing obsolete while he

We will require her welcome.

Lady M. Pronounce it for me, sir, to all our friends,
For my heart speaks they are welcome.

Enter first Murderer *to the door.*

Macb. See, they encounter thee with their hearts' thanks.—
Both sides are even: here I'll sit i' the midst:
Be large in mirth; anon we'll drink a measure
The table round.—[*Approaching the door*] There's blood upon thy face.

Mur. 'Tis Banquo's then.

Macb. 'Tis better thee without than he within.

6. [They sit. Rowe,+, (after line 2) Cap.
8. *they are*] *they're* Pope, +. *their* Anon. conj.*
Enter...door.] Cap. Enter first Murtherer. Ff. (After line 10.) Cap. Dyce, Sta. (In line 12.) Huds. ii.
12. [Approaching.....] White, Glo. Cam. Cla. Knt ii. To the Mur. Rowe. To the Murtherer aside at the door. Pope, +. om. Ff et cet.
12–32. As 'Aside' by Cap. Ktly.
14. *he*] *him* Han. Cap. H. Rowe, Coll. (MS), Ktly, Huds. ii.

---

was writing: in the first edition of MacFleckno, the monarch is placed on a *state;* in the subsequent ones, he is seated, like his fellow kings, on a throne: it occurs also, and I believe for the last time, in Swift: 'As she affected not the grandeur of a *state* with a canopy, she thought there was no offence in an elbow chair.'—*Hist. of John Bull,* c. i.

CLARENDON. The 'state' was originally the 'canopy;' then the chair with the canopy over it. Compare Cotgrave: 'Dais, or Daiz. A cloth of Estate, Canopie, or Heauen, that stands ouer the heads of Princes thrones; also, the whole State, or seat of Estate.' See also Bacon's New Atlantis (Works iii, 148, ed. Spedding): 'Over the chair is a state, made round or oval, and it is of ivy.'

6. **require**] CLARENDON. Ask her to give us welcome. 'Require' was formerly used in the simple sense of 'to ask,' not with the meaning now attached to it of asking as a right. See Ant. & Cleop. III, xii, 12, and also the Prayer-book Version of Psalm xxxviii, 16.

11. **anon**] DELIUS. This alludes to the fact that Macbeth has just caught sight of the murderer standing in the door, and wishes to dismiss him before pledging the measure.

14. JOHNSON. 'I am more pleased that the blood of Banquo should be on thy face than in his body.' Sh. might mean: 'It is better that Banquo's blood were on thy face than *he* in this room.'

HUNTER. Anything, almost, is to be preferred to the common explanation that Macbeth addresses this sentence to the murderer. I would submit as the Poet's intention, that Macbeth goes to the door, and there sees the murderer with the evidence of the crime upon him: and with that infirmity of purpose which belongs to him, that occasional rising of the milk of human kindness, he is deeply shocked at the

Is he dispatch'd?
Mur. My lord, his throat is cut; that I did for him.
Macb. Thou art the best o' the cut-throats: yet he's good
That did the like for Fleance: if thou didst it,
Thou art the nonpareil.
Mur. Most royal sir,
Fleance is 'scaped.
Macb. [*Aside*] Then comes my fit again: I had else been perfect,
Whole as the marble, founded as the rock,
As broad and general as the casing air:
But now I am cabin'd, cribb'd, confined, bound in
To saucy doubts and fears.—But Banquo's safe?
Mur Ay, my good lord: safe in a ditch he bides,

16. Divide the line at *cut;* Ktly. *that I did*] *I did that* Pope, Han.

17–19. *Thou.....nonpareil.*] Rowe. Lines end *Cut-throats,...Fleans:...Non-pareill* Ff, Coll. Huds. Ktly.

17. *o' the*] *of* Pope, +. *good*] *as good* Long MS.*

19, 20. *most.....'scaped*] One line Coll. Huds. Ktly.

21. [Aside] Hunter, White, Cam. Cla. om. Ff et cet. *Then.....perfect,*] Pope. Two lines, Ff.

24. *I am*] *I'm* Pope, +, Dyce ii, Huds. ii.

---

sight, especially contrasting it with the gaiety of the banquet; he retires from the door, meditates, and then, feeling the importance to him of having got quit of Banquo, he utters the expression aside, ''Tis better thee without than he within:' that, horrible as it is, thus in the midst of the feast, to behold the assassin of his friend just without the door, it is still better than that Banquo himself should be alive and within the hall a guest at this entertainment. He thus recovers himself, and then goes to the door again to ask if the deed had been done effectually, 'Is he dispatch'd?' In what follows, we cannot suppose that Macbeth speaks so as to be heard by the murderer, much less speaks *to* him, revealing the secret purpose and thoughts of his mind. They are *aside* speeches.

CLARENDON. It is better outside thee than inside him. In spite of the defective grammar, this must be the meaning, or there would be no point in the antithesis. For a similar instance of loose construction see Cymb. II, iii, 153.

17. **he's**] CLARKE. Probably an elision for 'he is as,' not 'he is.'

19. **nonpareil**] DELIUS. Sh. always uses the definite article with 'nonpareil,' except in Tempest III, ii, 108.

24. **cribb'd**] CLARENDON. A still stronger word than 'cabin'd,' which explains it, and perhaps suggested it to the author. It does not, we believe, occur elsewhere.

25. **To**] CLARENDON. Observe the preposition 'To,' used as if the word 'prisoner' had preceded.

saucy doubts and fears] DELIUS. These are the fellow-prisoners of such confinement and imprisonment.

25. **safe**] CLARKE. There is a kind of grim levity in this equivocally-sounding word, that horribly enhances the ghastliness of the colloquy.

With twenty trenched gashes on his head;
The least a death to nature.
Macb. Thanks for that.—
[*Aside*] There the grown serpent lies; the worm that's fled
Hath nature that in time will venom breed,
No teeth for the present.—Get thee gone: to-morrow
We'll hear ourselves again. [*Exit Murderer.*
Lady M. My royal lord,
You do not give the cheer: the feast is sold
That is not often vouch'd, while 'tis a-making,
'Tis given with welcome: to feed were best at home;

29. [Aside] White, Cam. Cla. om. Ff et cet.

30. *Hath*] *Hath'* Allen.

32. *hear ourselves*] *hear 't ourselves* Theob. Warb. Johns. *hear thee ourselves* Han. Cap. Ktly. *hear, ourselves* Steev. Var. Knt. *hear, ourselves,* Dyce, Glo.

ourselves] *ourself* Cap. conj.

33. *sold*] *cold* Pope, Han.

34. *vouch'd*] Ff. *vouched* Rowe,+.

while 'tis a-making,] Mal. (hyphen by Huds.) *while 'tis a making:* F_1. *while 'tis making:* $F_2F_3F_4$, Theob. *while 'tis making,* Pope, Han. *while 'tis making* Warb. Johns. *the while 'tis making:* Coll. (MS).

vouch'd,....a-making,] *vouch'd... a-making;* Cap. Coll. i, Sing. ii.

---

27. **trenched**] NARES. To cut, or carve; *trancher*, French. See Two Gent. of Ver. III, ii, 7. The word is still used in its literal sense of 'to cut a trench.'

29. **worm**] NARES. Frequently used by Elizabethan writers for a serpent. [*Wyrm*, in Anglosaxon, means a serpent or dragon—the modern meaning is only a secondary one.]

HALLIWELL. So in a MS mediæval English poem in the University Library, Cambridge, 'With the grace of God Almyghte, With the worme zyt schalle y fyghte.'

32. **ourselves again**] DOUCE (*Illus.* I. 379). That is, when I have recovered from my fit, and am once more myself. It is an ablative absolute. *Ourselves* is much more properly used than *ourself*, the modern language of royalty.

CLARENDON. We will talk with one another again...But the expression is awkward if both the king and the murderer are included in 'ourselves;' if by 'ourselves' is meant Macbeth only, we require, as Capell conjectured, 'ourself.'

33–35. **feast...welcome**] DYCE (*Remarks*, &c., p. 196). That feast can only be considered as sold, not given, during which the entertainers omit such courtesies as may assure their guests that it is given with welcome.

34. **a-making**] CLARENDON. The prefix 'a,' equivalent to 'on' in Old English, and generally supposed to be a corruption of it, was in Sh.'s time much more rarely used than in earlier days, and may now be said to be obsolete, except in certain words, as 'a-hunting,' 'asleep,' &c.

See ABBOTT, §§ 24, 140.

35. **feed**] HARRY ROWE. My audience often consisting of cow-keepers, grooms, ostlers, post-boys, and scullion-wenches, I was apprehensive that they would take offence at the word 'feed;' so, by advice of my learned puppet, Doctor Faustus, I

From thence the sauce to meat is ceremony; 36
Meeting were bare without it.

Macb. Sweet remembrancer!
Now good digestion wait on appetite,
And health on both!

Len. May't please your highness sit.

[*The Ghost of Banquo enters, and sits in Macbeth's place.*

39. *may't*] Ff, Rowe, +, Cap. Dyce, Sta. White, Glo. Cam. Cla. *May it* Dav. et cet.

[The Ghost...] Ghost of Banquo rises,... Cap. El. Enter... Ff, +, after *it*, line 37. After *mischance!* line 43, Sta. After *company*, line 45, Ktly, Huds. ii.

---

have changed the line into 'Then give the welcome: To *eat*,' &c.; the word 'feed' belonging, as he says, to the *prona atque ventri obedientia*. But what kind of men and women these *prona atque ventri obedientia* are, I confess I know not.

36. **From thence**] CLARENDON. Away from home.

ABBOTT (§ 41). *Forth*, *hence*, and *hither* are used without verbs of motion (motion being implied). See note on III, i, 131.

36–37. **meat...meeting**] CLARENDON. No play upon words is intended here. 'Meat' was in Sh.'s time pronounced 'mate.' See Two Gent. of Ver. I, ii, 68, 69.

36. **ceremony**] STAUNTON (*Note on* All's Well II, iii, 185). It has never, that we are aware, been noticed that Sh. usually pronounces *cere* in *ceremony*, *ceremonies*, *ceremonials* (but not in *ceremonious*, *ceremoniously*), as a monosyllable, like *cere-cloth*, *cerement*. Thus Merry Wives IV, vi, 51; Mid. N. D. V, i, 55; Jul. Cæs. I, i, 70, and Ib. II, ii, 13.

WALKER (*Crit.* ii, 73). It appears that *ceremony* and *ceremonious* were pronounced by our ancient poets,—very frequently at least,—*cer'mony*, and *cer'monous*. We should therefore perhaps arrange this line: 'From thence the sauce to meat is ceremony; meeting' in order to avoid [*Vers.* p. 272] the trisyllabic termination of the next line ['remembrancer'] which is so frequent in the dramatists of a later age, but which occurs very seldom indeed in Sh.

LETTSOM [Footnote to preceding Crit. ii, 73]. Some of the writers quoted by Walker seem to have even pronounced *cermny*, *cermnous*.

38, 39. CLARENDON. Compare the way in which Wolsey 'gives the cheer' in Hen VIII: I, iv, 62, 63.

39. **The Ghost of Banquo**] SEYMOUR. I think two Ghosts are seen: Duncan's first, and afterwards that of Banquo; for what new terror, or what augmented perturbation, is to be produced by the reappearance of the same object in the same scene? or, if but one dread monitor could gain access to this imperial malefactor which was the more likely to harrow the remorseful bosom of Macbeth—'the gracious Duncan' or Banquo, his mere 'partner'? Besides this obvious general claim to precedence on the part of Duncan, how else can we apply the lines?—'If charnel houses and our graves,' &c. For they will not suit Banquo, who had no grave or charnel-house assigned to him; but must refer to Duncan. I do not overlook the words: 'Thou canst not say I did it,' &c., which may be urged against me; but if this sentence will stand, in the case of Banquo, as the subterfuge of one who had done the deed by deputy, it surely will accord with the casuistry of him who knows

Macb. Here had we now our country's honour roof'd, 40

he struck a *sleeping* victim; and this, with the pains that had been taken to fix the murder on the grooms, may sufficiently defend the application of the remark to the royal spectre. Besides, to whom, except Duncan, can the words apply: 'If I stand here, I saw him'? If Banquo were the object here alluded to, it must be unintelligible to the Lady, who had not yet heard of Banquo's murder. The Ghost of Duncan having departed, Macbeth is at leisure to collect his thoughts, and he naturally reflects that if the grave can thus cast up the form of buried Duncan, Banquo may likewise rise again, regardless of the 'trenched gashes and twenty mortal murders on his crown.' The Lady interrupts this revery and he proceeds to 'mingle with society,' and when he pledges the health of his friend, just at that moment his friend's ghost confronts him.)

MRS JAMESON (ii, 331). Mrs Siddons, I believe, had an idea that Lady Macbeth beheld the spectre of Banquo, and that her self-control and presence of mind enabled her to surmount her consciousness of the ghastly presence. This would be superhuman, and I do not see that either the character, or the text, bears out this supposition.

CAMPBELL (*Life of Mrs Siddons*, ii, 185). The idea of omitting the ghost of Banquo was suggested to Kemble by some verses of the poet Edward Lloyd. It was a mere crotchet, and a pernicious departure from the ancient custom. There was no rationality in depriving the spectator of a sight of Banquo's ghost merely because the company at Macbeth's table are not supposed to see it. But we are not Macbeth's guests. We are no more a part of their company than we are a part of the scenes or the scene-shifters. We are the poet's guests, invited to see 'Macbeth:' to see what he sees, and to feel what he feels, caring comparatively nothing about the guests. I may be told, perhaps, that, according to this reasoning, we ought to see the dagger in the air that floats before Macbeth. But the visionary appearance of an inanimate object and of a human being are by no means parallel cases. The stage-spectre of a dagger would be ludicrous; but not so is the stage-spectre of a man appearing to his murderer. Superstition sanctions the latter representation; and as to the alleged inconsistency of Banquo's ghost being visible to us whilst it is unseen by the guests, the argument amounts to nothing. If we judge by sheer reason, no doubt we must banish ghosts from the stage altogether, but if we regulate our fancy by the laws of superstition, we shall find that spectres are privileged to be visible to whom they will; so that the exclusion of Banquo, on this occasion, was a violation of the spiritual peerage of the drama, an outrage on the rights of ghosts, and a worthier spectre than Banquo's never trod the stage.

[In 1836 Mr COLLIER published his '*New Particulars regarding the Works of Shakespeare*,' in which he mentions his discovery, among the Ashmolean MSS, of Dr Forman's journal, which, under date 20th of April, 1610, contains an allusion to the appearance on the stage of Banquo's ghost. For this extract from Forman's journal see Appendix, p. 384. ED.]

KNIGHT. We are met on the threshold of this argument [viz.: that it was Duncan's Ghost that first appeared, a point to which Knight's attention was called by a 'gentleman personally unknown' to him, to whom in turn it had been propounded by 'one who called himself an actor.' ED.] by the original stage-direction. We should be inclined, with Kemble, Capel Lofft, and Tieck, to reject any visible ghost *altogether*, but for this stage-direction, and it equally compels us to admit in this

Were the graced person of our Banquo present;

---

place *the Ghost of Banquo.* Is there anything in the text inconsistent with the stage-direction? It is a piece of consummate art that Macbeth should see his own chair occupied by the vision of him whose presence he has just affected to desire, in line 41. His first exclamation, line 50, is the common evasion of one perpetrating a crime through the instrumentality of another. If it be *Duncan's* ghost, we must read: 'Thou canst not *say* I did it.' The same species of argument which makes lines 71–73 apply only to Duncan is equally strong against the proposed change. If the second ghost be that of Banquo, how can it be said of him, 'Thy bones are *marrowless?*' There can be no doubt that these terms, *throughout the scene*, must be received as general expressions of the condition of death as opposed to that of life, and have no more direct reference to Duncan than to Banquo. There is a coincidence of passages pointed out by our correspondent which strongly makes, as admitted by him, against the opinion which he communicates to us. It is found in the '*twenty trenched gashes on his head*,' mentioned by the murderer, and the '*twenty mortal murthers on their crowns*,' alluded to by Macbeth.

But there is *no* direction in the Folio for the disappearance of the Ghost before Macbeth exclaims, 'If I stand here, I saw him.' The direction which we find is modern. After 'Give me some wine, fill full,' we have in the Folio, '*Enter Ghost.*' Now then arises the question, Is this the ghost of Banquo? To make the ghost of Banquo return a second time at the moment when Macbeth wishes for the presence of Banquo is not in the highest style of art. The stage-direction does not prevent us arguing that here it may be the ghost of Duncan. The terror of Macbeth is now more intense than on the first appearance; it becomes desperate and defying. In the presence of the ghost of Banquo, when he is asked, 'Are you a man?' he replies, 'Ay, and a bold one that dare look on that Which might appal the devil.' Upon the second apparition it is, 'Avaunt and quit my sight'—'Take any shape but *that*'—'Hence, horrible shadow!' Are not these words applied to some object of *greater* terror than the former? Have there not been *two* spectral appearances, as implied in the expressions, 'Can such *things* be?' and 'When now I think you can behold such *sights!*' We, of course, place little confidence in this opinion, although we confess to a strong inclination towards it.

COLLIER (ed. 1). [It was from H. C. Robinson that Mr Collier learned that 'it was the opinion of the late Benjamin Strutt' that the second ghost 'was that of Duncan and not of Banquo.'] This opinion deserves to be treated with every respect, but it seems rather one of those conjectures in which original minds indulge, than a criticism founded upon a correct interpretation of the text. Macbeth would not address 'And dare me to the desert with thy sword' to the shade of the venerable Duncan; and 'Thou hast no speculation in those eyes,' &c. is the appearance that eyes would assume just after death.

DYCE (*Remarks*, &c., p. 197). I am arrogant enough to think that Strutt's opinion is worthy of all contempt. In the first place, it is certain that the stage-directions which are found in the early eds. of plays were designed *solely for the instruction of the actors*, not for the benefit of the readers; and consequently, if Sh. had intended the Ghost of Duncan to appear as well as the Ghost of Banquo, he would no doubt have carefully distinguished them in the stage-directions, and not have risked the possibility of the wrong Ghost being sent on by the prompter. Secondly, it is certain that when Dr Forman saw *Macbeth* acted at the Globe, the Ghost of

Who may I rather challenge for unkindness

42. *Who*] *Whom* Pope, +, Huds. White, Ktly.

Duncan did *not* appear. [In reply to a remark of Knight's given above, Dyce adds:] I cannot help thinking that the introduction of two ghosts would have been less artistic than the bringing back the ghost of Banquo; we have indeed in Rich. III: V, iii, *eleven ghosts* on the stage at once; but there is a vast difference between ghosts walking in and out of a banqueting-hall crowded with company, and ghosts standing, in the dead of night, before the tents of two sleeping princes. If Sh. had brought in the Ghost of Banquo a third time, and had also made the murder of Lady Macduff precede the banquet, no doubt some ingenious gentleman would have come forward to prove that *the third ghost* was *Lady Macduff's*.

HUNTER. I cannot but incline to the opinion of those who think that the Ghosts of both Duncan and Banquo appear at the banquet. If we must support the integrity of the stage-directions in this scene, when we have so much evidence that the stage-directions in other parts of the play are corrupted, we must at least change 'Enter Ghost' for 'Re-enter Ghost,' if one and the same Ghost is intended. But I have so little faith in the accuracy with which the stage-directions of this play have come down to us, that I can believe that in the prior direction about the Ghost 'Banquo' has got in by mistake, superseding 'Duncan.' In questions like these, we must be content with probabilities. The chief probability lies here: that the figure presented to the mind's eye of Macbeth was that of a person who had been buried, see lines 71–73. Now Banquo was then so recently dead that there had been no interment of him, while Duncan had been honourably entombed, see II, iv, 33–35. Then that the second ghost is Banquo's appears probable from this circumstance, that it is the ghost of a soldier, not of a peaceable person such as Duncan was,—lines 103, 104 are like what would occur to the mind of Macbeth encountering in this manner one whom he had so often seen in the field. I cannot go the length of affirming that the words of Forman are conclusive against the appearance of any other ghost. I think it more in Sh.'s manner to bring in *both* than to make one ghost appear, depart without apparent reason, and re-appear for no particular purpose. Richard is appalled by the ghosts of all whom he had murdered. Again Macbeth seems to speak of more than one when he says, 'such *sights*,' line 114. It might undoubtedly be but the seeing twice the same figure, but the construction would rather lead us to believe that Rosse understood Macbeth to speak of more objects than one. Lastly, when Macbeth utters lines 136–138, it seems as if the visions he had just witnessed had brought both his great victims to his remembrance, and placed them in the light of his countenance.

FLETCHER (p. 173). We feel a sort of humiliation in reflecting that the inveterate attachment of managers and auditors to so glaring a perversion should compel us to insist for a single moment upon the fact that so leading an intention of the dramatist, in this most conspicuous instance of its display, is not merely injured, but is utterly subverted, by placing before the hero's bodily eyes, and ours, an actual blood-stained figure; the result of which contrivance is, that so far from marvelling, as Sh. meant his audience to do, at the violence of imagination which could force so unreal an apparition upon Macbeth's 'heat-oppressed brain,' our wonder must be if he, or any man, were *not* to start and rave at the entrance of so strange a visitor, not to mention the precious outrage to our senses in the visibility of this unaccountable

Than pity for mischance! 43

43. *mischance!*] Pope. *mischance.* Ff, Cap.

personage to us, the distant audience, while he is invisible to every one of the guest who crowd the table at which he seats himself in the only vacant chair.

WHITE. It was the thought of *Banquo* that troubled Macbeth's soul, and th ghost appears to him immediately upon his allusion to his murdered friend and fel low-soldier. More than this: Macbeth's first words to the apparition are, 'Thou cans not say *I* did it,' which was exactly what *Duncan* could have said. That this firs ghost is *Banquo's* is beyond a doubt; and that the second is also his, seems almos equally clear from like considerations of Macbeth's mental preoccupation with th recent murder, and the appearance of the Ghost again upon a renewed bravadoin attempt to forestall suspicion by the complimentary mention of Banquo's name. T all which must be added Dr Forman's testimony.

HALLIWELL. Macbeth would not have challenged the old King Duncan to a due in the desert; see line 104.

ELWIN [following the Ff in the insertion of this stage-direction after line 37] Macbeth's attention is first directed towards the Queen, and afterwards to his guests and as his restlessness renders him averse to being seated, he involuntarily averts hi observation from the vacant place, until he is compelled, by reiterated entreaties, t recognize it, and does not, therefore, immediately perceive the apparition. Th dramatic conception, finely to indicate the sensations of the man and to excite th interest of the audience, who await this recognition, is very perfect.

BUCKNILL (p. 27). It is markworthy that the ghost of Banquo is seen by no on but Macbeth, differing in this respect from that of Hamlet's father. Moreover, Ban quo's ghost is silent, indicating that it is an hallucination, not an apparition. Th progress of the morbid action is depicted with exquisite skill. First, there is th horrible picture of the imagination not transferred to the sense; then there is th sensual hallucination whose reality is questioned and rejected; and now there is th sensual hallucination whose reality is fully accepted. Are we to accept the repeate assurance, both from Macbeth, and his wife, that he is subject to sudden fits of men tal bereavement? or was it a ready lie, coined on the spur of the moment, as a excuse for his strange behavior? Macbeth, at this juncture, is in a state of min closely bordering upon disease, if he have not actually passed the limit. He is hal lucinated, and he believes in the hallucination. The reality of the air-drawn dagge he did not believe in, but referred its phenomena to their proper source. Betwee that time and the appearance of Banquo the stability of Macbeth's reason had under gone a fearful ordeal. He lacked 'the season of all natures—sleep;' or when h did sleep, it was 'In the affliction of those terrible dreams That shake us nightly. Waking, he made his companions of the 'sorriest fancies'; and 'on the torture o the mind' he lay 'in restless ecstacy.' In the point of view of psychological criti cism, the fear of his wife in II, ii, 33, 34, appears on the eve of being fulfilled by th man, when to sleepless nights, and days of brooding melancholy is added that un deniable indication of insanity, a credited hallucination. It was in reality fulfille in the case of the woman, although, at the point we have reached, she offers a cha racter little likely, on her next appearance, to be the subject of profound and fata insanity. Macbeth, however, saved himself from actual insanity by rushing fro the maddening horrors of meditation into a course of decisive, resolute actior From henceforth he gave himself no time to reflect; he made the firstlings of hi

Ross. His absence, sir,
Lays blame upon his promise. Please't your highness
To grace us with your royal company.
Macb. The table's full.
Len. Here is a place reserved, sir.
Macb. Where?
Len. Here, my good lord. What is't that moves your highness?
Macb. Which of you have done this?
Lords. What, my good lord?

44. *Please't*] Ff, Dav.+, Cap. Dyce, Sta. White, Glo. Cam. Cla. Huds. ii. *Please it* Steev. et cet.

45. *company.*] Dav. Dyce, Glo. Cam. Cla. Huds. ii. *company?* Ff, Rowe, et cet.

45. [starting. Rowe, +, Cap.

46. *Here is*] *Here's* Pope ii, Theob. Warb. Sing. Huds. i, Coll. ii, Ktly.

48. Capell. Two lines, Ff. *my good lord*] *my lord* Steev. reading *Where?...highness?*, one line.

---

heart the firstlings of his hand; he became a fearful tyrant; but he escaped madness This change in him, however, effected a change in his relations to his wife, which i her had the opposite result. Up to this time her action had been that of sustainin him; but when he waded forward in a sea of blood, when his thoughts were acte ere they were scanned, then her occupation was gone. Her attention, heretofor directed to her husband and to outward occurrences, was forced inwards upon the wreck of all-content which her meditation supplied. The sanitary mental influenc of action is thus impressively shown.

HUDSON (ed. 2). I have long been fixed in the thought that the reappearanc of the dead Banquo ought, by all means, to be discontinued on the stage. Ther were good reasons for its reappearance in Sh.'s time, which do not now exist. Th ghost is a thing existing only in the diseased imagination of Macbeth: a *subjectiv* ghost; and no more objective than the air-drawn dagger; the difference being tha Macbeth is there so well in his senses as to be aware of the unreality, while he i here completely hallucinated. All this is evident in that the ghost is seen by non of the guests. In Sh.'s time the generality of the people could not possibly conceive of a subjective ghost, but it is not so now.

41. **graced**] CLARENDON. Gracious, endued with graces. Compare the sense of 'guiled,' i. e., guileful, in Mer. of Ven. III, ii, 97; Ib. IV, i, 186, 'blest;' and 1 Hen. IV: I, iii, 183, 'disdained.' We have 'graced' in much the same sense as here in Lear, I, iv, 267, 'A graced palace.' It is, however, possible that the word, in the present case, may mean 'honoured,' 'favoured,' as in Two Gent. of Ver. I, iii, 58.

42. **Who**] ABBOTT (§ 274). The inflection of *who* is frequently neglected. [See III, i, 122.]

may I] SINGER. This seems to imply here a wish, not an assertion.

43–45. HUNTER. It is during this speech of Ross that the ghost first becomes visible to Macbeth. He had been about to take his seat according to the invitation of Lennox, but now, full of horror, instead of doing so, he starts back, which leads to the invitation of Ross.

Macb. Thou canst not say I did it: never shake
Thy gory locks at me.
Ross. Gentlemen, rise; his highness is not well.
Lady M. Sit, worthy friends: my lord is often thus,
And hath been from his youth: pray you, keep seat;
The fit is momentary; upon a thought
He will again be well: if much you note him,
You shall offend him and extend his passion:
Feed, and regard him not.—Are you a man?
Macb. Ay, and a bold one, that dare look on that
Which might appal the devil.
Lady M. O proper stuff!
This is the very painting of your fear:
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws and starts,
Impostors to true fear, would well become

55. *momentary*] *momentany* $F_2F_3F_4$.
upon] *on* Pope, +.
58. [To Macbeth. Rowe. To Macb. aside. Pope, +, Ktly. Coming to M. and aside to him. Coll. ii.
58–83. *Are...is.*] Aside, Cap.
60. *O*] om. Pope, Han.
61. [Aside. Pope, +.
64. *Impostors to true*] *Imposters to 'true* F_2. *Impostors of true* Han. *Impostures of true* Cap.
to] *to'* (=*to a*) Allen.

54. **keep seat**] CLARENDON. Used like 'keep house,' 'keep place,' 'keep pace,' 'keep promise.'

55. **thought**] STEEVENS. That is, as speedily as thought can be exerted. So in 1 Hen. IV: II, iv, 241.

57. **shall**] ABBOTT (§ 315). Shall, meaning 'to owe,' is connected with 'ought,' 'must,' 'it is destined.' Hence *shall* was used by the Elizabethan authors with all three persons to denote inevitable futurity without reference to 'will' (desire). As in the present instance: 'You *are sure* to offend him.' So probably IV, iii, 47.

57. **passion**] JOHNSON. Prolong his suffering; make his fit longer.

CLARENDON. 'Passion' is used of any strong emotion, especially when outwardly manifested.

60. **proper stuff**] CLARENDON. Mere or absolute nonsense, rubbish. We have 'proper' used in a contemptuous exclamation in Much Ado I, iii, 54, and IV, i, 312.

63. **flaws**] DYCE (*Gloss*). A sudden commotion of mind. [Under its primary signification, as we have it in Cor. V, iii, 74, Dyce cites] 'A flaw (or gust) of wind. *Tourbillon de vent.*'—Cotgrave. 'A *flaw* of wind is a gust, which is very violent upon a sudden, but quickly endeth.'—Smith's *Sea Grammar*, 1627, p. 46: the second of these quotations I owe to Mr Bolton Corney.

64. **Impostors**] M. MASON (*Comments*, &c., p. 145). That is, impostors when compared with true fear; that is the force of 'to' in this place.

STEEVENS. So also in Hen. VIII: V, iv, 9.

THEOBALD (*Nichols, Lit. Ill.* ii, 525). I have guessed '*Importers*'—i. e., that convey, bring in, lead to. [Theobald did not repeat this in his ed. ED.]

A woman's story at a winter's fire,
Authorized by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.

Macb. Prithee, see there! behold! look! lo! how say you?
Why, what care I?—If thou canst nod, speak too.—
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites. [*Exit Ghost.*

Lady M. What, quite unmann'd in folly?

69. Cap. Two lines in Ff. [Pointing to the Ghost. Rowe, +.
73. [Exit Ghost.] Om. F_r, Steev. Knt. Ghost vanishes. Rowe, +, Cap. Recovers himself. Huds. ii.
73. *in folly*] om. Steev. conj.

JOHNSON. These symptoms of terror might better become *impostures true* only *to fear*, &c.

SINGER (ed. 2). Antony Huish, in his Pricianus Ephebus, 1668, says:—'The English do *eclipse* many words which the Latines would to be expressed, e. g.—There is no enemy—*to* him we foster in our bosom, i. e. *like to* or *compared to*.' So in Fynes Moryson's Itinerary, 1617, fol. part iii. p. 5, 'Thus the English proverb saith: "No knave *to* the learned knave."'

ELWIN. Lady M. would persuade her husband that his cause of terror is *merely fanciful*, by the argument that such brief and changing expressions of fear, as he exhibits, are only impostors compared with what its steady expression would be, if the Spirit of Banquo were *really present*.

WALKER (*Crit.* iii, 256). Two Noble Kinsmen I, iii, 'old Importment's bastard.'

BAILEY (ii, 33). Lady M. says that what he is frightened at is merely visionary, and that he ought to be ashamed of making gestures and starts, such as belong to occasions when there is something *real* to be afraid. I therefore propose '*The postures of*,' &c. Compare Hen. VIII: III, ii, 112–119.

CLARENDON. See 1 Hen. VI: III, ii, 25, and Cymb. III, iii, 26.

ABBOTT (§ 187). See note on III, iii, 4.

66. **Authorized**] WALKER (*Vers.* 194). Authórized. [ABBOTT. (§ 491.)]

CLARENDON. Used in the sense of 'justify' in Sonn. xxxv, 6. The word is not found in Milton's poetical works. Dryden uses it with the accent either on the first, or second, syllable.

73. **kites**] STEEVENS. The same thought occurs in Spenser's *Fairy Queen*, II, viii, 16, 'What herce or steed (said he) should he have dight, But be entombed in the raven or the kight?'

HARRY ROWE. It was a vulgar notion that the food of carnivorous birds passed their stomachs undigested. For this illustration I am indebted to a book written many years ago by Dr Brown, under the title of 'Vulgar Errors.'

CLARENDON. So in Fairfax's Tasso, Bk xii, st. 79: Let that self monster me in pieces rend, And deep entomb me in his hollow chest.' 'Gorgias Leontinus called vultures "living sepulchres," γῦπες ἔμψυχοι τάφοι, for which he incurred the censure of Longinus.'—JORTIN.

Macb. If I stand here, I saw him.
Lady M. Fie, for shame!
Macb. Blood hath been shed ere now, i' the olden time,
Ere human statute purged the gentle weal;
Ay, and since too, murders have been perform'd
Too terrible for the ear: the time has been,

75. *now, i'*] *now. I'* Daniel. *olden*] *olde* Rowe i. *elden* Seymour.
76. *human*] Theob. ii. *humane* Ff, Cam. Cla. Huds. ii. *gentle*] *gen'ral* Warb. Theob. Cap. Walker. *ungentle* C. Lofft. (? ap. Seymour.)
76. *humane...gentle*] *gentle...humane* Leo conj.
77. *have*] *hath* Johns.
78. *time has*] White, Cam. Dyce ii, Huds. ii. *times has* F_1. *times have* $F_2F_3F_4$ et cet.

---

75. **i' the**] CLARKE. 'Even' is elliptically understood before these words.

76. **human**] WALKER (*Crit.* ii, 244). *Human* is here, I think, *civilized.*

CLARENDON. The two meanings 'human' and 'humane' (like those of 'travel' and 'travail,'—II, iv, 7) were not in Sh.'s time distinguished by a different spelling and pronunciation. In both cases the word was pronounced by Sh. with the accent on the first syllable. See, for instance, Cor. III, i, 327. There seems to be one exception in Wint. Tale, III, ii, 166. In Oth. II, i, 243, it occurs in prose. Milton observes the modern distinction in sense and pronunciation between 'human' and 'humane.' There are, as might be expected, some passages in Sh. where it is difficult to determine which of the two senses best fits the word. Indeed both might be blended in the mind of the writer.

gentle] WARBURTON. I have reformed the text, *'gen'ral* weal;' and it is a very fine periphrasis to signify: ere civil societies were instituted. For the early murders recorded in Scripture are here alluded to; and Macbeth's apologizing for murder from the antiquity of the example is very natural. [WALKER (*Crit.* ii, 244) makes the same conjecture. ED.]

JOHNSON. The *peaceable community*, the state made quiet and safe by *human statutes.*

CAPELL (*Notes* ii, 18). A *'weal'* that wanted purging by laws is improperly distinguish'd by the epithet *'gentle.'*

M. MASON. Read *golden*, in allusion to the Golden Age, that state of innocence which did not require the aid of human laws to render it quiet and secure.

CLARENDON. *'Gentle* is here to be taken proleptically: 'Ere humane statute purged the common weal and made it gentle.' Compare for the same construction I, vi, 3 and Rich. II: II, iii, 94. For 'weal' see V, ii, 27. The word was used by Milton, as it is used now, only in the phrase 'weal and woe.'

77. **murders**] CLARENDON. The shedding of blood became murder after humane statute had defined it as a crime.

78. **time has**] DYCE (ed. 2). The reading of F_2 is very objectionable on account of the 'have been' in the preceding line.

CLARKE. We think the reading of F_2 is more probably the original sentence, inasmuch as Macbeth is referring to *two* former periods,—before human laws existed, and since then.

That, when the brains were out, the man would die,
And there an end; but now they rise again,
With twenty mortal murders on their crowns,
And push us from our stools: this is more strange
Than such a murder is.
Lady M. My worthy lord,
Your noble friends do lack you.
Macb. I do forget.—
Do not muse at me, my most worthy friends;
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all;
Then I'll sit down.—Give me some wine, fill full.—
I drink to the general joy o' the whole table,
And to our dear friend Banquo, whom we miss;—
Would he were here!—to all, and him, we thirst,
And all to all.
Lords. Our duties, and the pledge.

Re-enter Ghost.

Macb. Avaunt! and quit my sight! let the earth hide thee!

81. *murders*] *gashes* Huds. ii.
83. [Returning to her state.] Coll. ii. [Aside. Ktly.
84. *do forget*] *forgot* Pope, Han.
87. *Come,*] om. Pope, Han.
89. *o'*] Ff, Jen. Dyce, White, Glo. Cla. Huds. ii. *of* Rowe, et cet.
91. *all, and*] F_1. *all; and* $F_2F_3F_4$.
93. Re-enter Ghost.] Coll. Enter Ghost. Ff. As he is drinking, the Ghost rises again just before him. Rowe. The Ghost rises again. Pope, +, Cap. Enter Banquo's Ghost. Seymour. Enter Duncan's Ghost. Strutt.
93. Re-enter Ghost.] Pope. After 88. Ff, Rowe,. Knt, Coll. After 89. Steev. Var. Sing. Huds. After 92. H. Rowe, White.

CLARENDON. This, like all the corrections made in F_2, is merely a conjectural emendation.

81. **mortal murders**] WALKER (*Crit.* i, 302). *Murders* occurs four lines above, and *murder* two lines below. This, by the way, would alone be sufficient to prove that *murders* was corrupt. '*Mortal* murders,' too, seems suspicious; compare '*deadly* murder,' Hen. V: III, iii, 32. [See Rom. & Jul. III, v, 233. ED.]

LETTSOM (ap. DYCE ii). Read 'mortal *gashes*.' He is thinking of what he has just heard from the murderer. [BAILEY and STAUNTON make the same conjecture. ED.]

85. **muse**] STEEVENS. To wonder, to be in amaze. See 2 Hen. IV: IV, i, 167, and All's Well, II, v, 70.

92. **all to all**] WARBURTON. All good wishes to all; such as he had named above, *love, health and joy*.

JOHNSON. I once thought it should be *hail* to all.

CLARENDON. See Timon, I, ii, 334: 'All to you.' Also Hen. VIII: I, iv, 38.

Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with.
Lady M. Think of this, good peers,
But as a thing of custom: 'tis no other;
Only it spoils the pleasure of the time.
Macb. What man dare, I dare:
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hyrcan tiger;

101. *the Hyrcan*] *th' Hircan* F_1F_2. *th' Hyrcan* F_3F_4, Rowe. *Hyrcanian* Pope, +. *Hyrcan* Johns. *the Hircanian* Cap.

STAUNTON (*The Athenæum*, 19 October, 1872). I conceive we should read '*call* to all,' i. e., I challenge all to drink the toast with me. To which the lords respond. And at the same time the ghost of Banquo again rises, as in obedience to the call. Perhaps in the original arrangements of the feast upon the stage, the ghost, on his second appearance, bore a goblet in his hand. I am not sure that there is a misprint in this place, but if "all to all' is right, it certainly needs elucidation.

95. **speculation**] STEEVENS. So in the 115th Psalm: '—— eyes have they, but they see not.'

SINGER. Bullokar, in his Expositor, 1616, explains '*Speculation*, the inward knowledge, or beholding of a thing.'

CLARENDON. Compare Tro. and Cress., III, iii, 109. The eyes are called 'speculative instruments' in Oth. I, iii, 271. Johnson, quoting this passage, explains 'speculation' by 'the power of sight'; but it means more than this,—the intelligence of which the eye is the medium, and which is perceived in the eye of a living man. So the eye is called 'that most pure spirit of sense,' in Tro. and Cress., III, iii, 106; and we have the haste that looks through the eyes, I, ii, 46 of this play, and a similar thought, III, i, 127. See also 1 Hen. VI: II, iv, 24, and Love's Lab., V, ii, 848.

98. **Only**] ABBOTT (§ 420). The Elizabethan authors allowed themselves great license in the transposition of adverbs. Such transpositions are most natural and frequent in the case of adverbs of limitation, as *but*, *only*, *even*, &c. See also III, vi, 2.

101. **Hyrcan**] TOLLET. In Holland's trans. of Pliny's Natural History, p. 122, mention is made of the *Hyrcane* sea.

MALONE. So Daniel, Sonnets, 1594: '—— restore thy fierce and cruel mind To Hyrcan tygers, and to ruthless beares.'

REED. In Riche's Second Part of Simonides, 1584, we have 'Contrariewise these souldiers, like to Hyrcan tygers, revenge themselves on their own bowelles.'

CLARENDON. The name 'Hyrcania' was given to a country of undefined limits south of the Caspian, which was also called the Hyrcanian Sea. The English poets probably derived their ideas of Hyrcania and the tigers from Pliny, Natural History, Bk viii, c. 18, but through some other medium than Holland's trans., which was not published till 1601. It is perhaps worth notice that the rhinoceros is mentioned in Holland's Pliny on the page opposite to that on which he speaks of 'tigers bred in Hircania.'

Take any shape but that, and my firm nerves
Shall never tremble: or be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit then, protest me 105

103. *or be*] *O be* Rowe ii. *Be* Pope, Han.

105. *I inhabit then,*] F_1. *I inhabit, then* $F_2F_3F_4$, Johns. Coll. *I inhibit, then* Pope, +, Hal. *I inhibit then,* Cap. Elwin. *I in habit then,* Jen. *I, in habit then* Jen. conj. *I inhibit thee,* Steev. Mal. Rann, Var. Dyce ii. *tremblingly inhabile, then* Becket. *I inhabit there,* Del. conj. *I inhibit'* Allen.

105. *protest*] *protect* F_4.

104. **desert**] MALONE. We have nearly the same thought in Rich. II: IV, i, 73.

FORSYTH (p. 82). The parallels, or resemblances, to be found in his works form another point in close connection with Sh.'s position as an incomparable literary artist. . . . Another example of similarity is somewhat curious as involving a singular kind of defiance which it was probably customary, in Sh.'s days, to use. Imogen says of Cloten [Cymb. I, i, 167], when she heard he had drawn his sword on her banished Posthumus: 'I would they were in *Afric* both together.' Volumnia [Cor. IV, ii, 24] expresses a similar wish to Sicinus regarding Coriolanus: 'I would my son Were in *Arabia* and thy tribe before him,' &c.

CLARENDON. Compare Rich. II: I, i, 62–66.

105. **inhabit**] THEOBALD (*Sh. Restored*, p. 186). *Inhibit* is always neuter; if therefore it be the word here (which I am not absolutely satisfied about) we must correct thus: 'If trembling *me* inhibit,' &c. i. e., if the influence of fear prevent me from following thee, &c.

WARBURTON. *Inhibit* for *refuse.*

JOHNSON. The old reading may stand, at least as well as the emendation. Suppose we read, *evade it.*

ROBINSON (*Gent. Mag.*, vol. lix, p. 1201. 1789). Perhaps it should be *exhibit*, and the participle considered as a substantive.

[HARRY ROWE adopted this reading, and it is also found in the Coll. (MS). ED.]

STEEVENS. Sh. uses *inhibit* frequently in the sense here required. See Oth., I, vii, 79; Ham., II, ii, 346. To *inhibit* is to *forbid.*

MALONE. I have not the least doubt that '*inhibit* thee' is the true reading. In All's Well, I, i, 157, we find in $F_2F_3F_4$ 'the most *inhabited* sin of the canon' instead of 'inhibited.' The same error is found in Stowe's London, 1618: 'In the year 1506, . . . the said stew-houses in Southwarke were for a season inhabited, and the doores closed up, but it was not long . . . ere the houses there, were set open again.' Steevens's correction [*thee* for 'then'] is strongly supported by the punctuation of the old copy. [*Dyce* ii.

HENLEY. '*Inhabit*' needs no alteration. The obvious meaning is, 'Should you challenge me to encounter you in the desert, and I, through fear, remain trembling in my castle, then protest me,' &c. Sh. here uses the verb 'inhabit' in a neutral sense, to express *continuance in a given situation.* So also Milton: 'Meanwhile inhabit lax, ye powers of heaven!' [*Sta.*

STEEVENS. To 'inhabit' may undoubtedly have a meaning like that suggested by Henley. As in As You Like It, III, iii, 10. It is not, therefore, impossible that by 'inhabit' Sh. capriciously meant 'stay within doors.'—'If, when you have challenged me to the desert, I skulk in my house,' &c.

The baby of a girl. Hence, horrible shadow! 106

106. *horrible*] *terrible* Theob. ii, Warb. Johns.

TOOKE (*Div. of Purley*, p. 339. London, 1857). One can hardly suppose a difficulty, the original text is so plain, easy, and clear, and so much in the author's accustomed manner. The passage means, If then I do not meet thee there: if trembling I stay at home, or within doors, or under any roof, or within any *habitation*. [*Sing. Knt, Coll. Huds.*

ANONYMOUS. Sh. generally uses 'inhabit' neutrally. As in Temp., III, iii, 57; Two Gent., V, iv, 7; Rich. II: IV, i, 143; and Com. of Err., III, ii, 161.

DOUCE. Until we are furnished with examples of the neutral use of 'inhabit' it may be boldly said, and without difficulty maintained, that *inhibit*, in point of meaning, was Sh.'s word. Nor is it a paradox to affirm that *inhabit* is also right, because this may be a case where the same word has been spelled in different ways. To the instances adduced by Malone may be added a sentence in the *Shepherd's Calendar*, without date, printed by Wynkyn de Worde, in chap. xxi: '—— Correccyon is for to *inhabyte* & defende by the bridle of reason all errowres,' &c. Later editions have *inhibit*. Steevens has justly said 'to inhibit is to *forbid*;' but this cannot be the present meaning. A man cannot well be said to *forbid* another who has challenged him. He might indeed *keep back or hesitate*, which is the *neutral* sense now offered.

NARES. 'Inhabit' is evident nonsense. Pope's emendation appears indubitable.

COLLIER (ed. 1). Supposing the arguments equally balanced, we should prefer the reading of the Ff. Macbeth means to say that he will not refuse to meet the Ghost in the desert.

DYCE (*Remarks*, &c. p. 199). For my own part, though I think Nares was rather bold, I must yet entertain strong doubts whether 'inhabit' can be right; and the more so, because Malone had adduced two passages where '*inhabited*' is unquestionably an error of the press for 'inhibited.'

HUNTER. If the comma is put after 'inhabit,' as in the Ff, and not after 'then,' there seems to be little difficulty in admitting that we have a just and proper reading: 'If I remain at home,' or, possibly, 'If I remain inactive.' Capell says that in Ham., III, ii, 346, 'Inhibition' is put for 'not acting, ceasing to exhibit.' So if 'inhibit' be preferred, the text in other respects might be justified.

COLLIER (*Notes*, &c. (ed. 2), p. 424). We do not quite approve of the change of the (MS), not because it is not very intelligible, allowing for a transposition, but because it is too prosaic. We have been so used to attach some indefinite meaning to 'inhabit' of the Ff, that the reader will hardly be prepared for so simple an explanation as 'exhibit.' Yet, after all, it may be right, and is not to be rejected lightly.

ELWIN. Macbeth sets *what he would say*, under other circumstances, in opposition to *what he has said*, under those in which he stands. He has fearingly *forbidden* the Ghost of Banquo his presence ('Avaunt! and quit my sight!'); but, he adds, take any form but that, and if trembling I *inhibit* or *forbid* then, protest me, &c.

WHITE. If I then am encompassed by trembling, and so, if I inhabit trembling—a use of 'inhabit' highly figurative and exceedingly rare, but which is neither illogical nor without example. 'But thou art holy, O thou that *inhabitest the praises* of Israel.'—Psalm xxii, 3. [*Paton* (*N. & Qu.* 11 *Dec.* 1869).

DELIUS. Those edd. who adopt *inhibit thee* lose sight of the fact that *inhibit*, in

Unreal mockery, hence! [*Ghost disappears.*

107. [Ghost disappears.] Sing. ii, Dyce, Sta. White, Glo. Cam. Cla. Exit. $F_2F_3F_4$. om. F_1. Ghost vanishes. Rowe, +, after *gone.* After *shadow!* $F_2F_3F_4$ et cet. Recovers himself again. Huds. ii.

---

the sense of forbidding by virtue of superior authority, does not accord with 'trembling.'

BAILEY (i, 78). 'Trembling' is presumably wrong, because 'tremble' has been employed two lines above. 'Inhabit,' as well as 'inhibit thee,' is absolutely devoid of significance where it is placed. 'If *blanching I evade* it,' comes tolerably near in sound, and makes complete and appropriate sense without any falling off in vigour.

HALLIWELL. I suspect that there were two words in the original, the second being *it,* and the *inhab* some unaccountable corruption, perhaps for *evade.* 'If trembling I evade it,' that is, the meeting, a kind of loose construction very common in Sh.

KEIGHTLEY (*Expositor,* &c., p. 334). I read *evitate it.* 'Since therein she doth evitate and shun.'—Merry Wives, V, v, 241. The printer might easily make *inhab* of *evitate* badly written. We might also read *evade* or *avoid* it.

CLARENDON. Mr Bullock proposes 'If trembling I unknight me;' another conjecture first published in the Cambridge Sh. is, 'If trembling I inherit,' &c., where 'trembling' must be taken as the accusative governed by 'inherit.' But this seems a strange expression, notwithstanding that Sh. uses 'inherit,' as well as 'heir,' in a more general sense than it is used now-a-days. . . . We can find no other example of 'inhabit' used according to Horne Tooke's interpretation. . . . Retaining 'inhabit,' a more satisfactory sense would be made by substituting 'here' for 'then,' an easy change.

D. C. T. (*N. and Qu.* 17 August, 1872). I cannot help thinking that the key to the mystery is found if we suppose that the pronoun *it,* referring to the 'sword' of the previous line, has gone to make the last syllable of 'inhabit,' and must be restored thence. I suggest *flinch at it.* If the letters *f, l, c,* were in any way illegible, a careless printer, by substituting *b* for *t* in *at,* would most easily arrive at a word with which he might make shift.

106. **baby**] WALKER (*Crit.* iii. 256). That is, *a little girl's doll;* call me a mere puppet, a thing of wood. For *baby* in the sense of *doll* see Jonson's *Bartholomew Fair,* passim. Sidney, *Arcadia,* B. iii, p. 267, l. 2: '—— and that we see, young babes think babies of wondrous excellency, and yet the babies are but babies.' *Astrophel and Stella,* Fifth Song, p. 552,—'Sweet babes must babies have, but shrewd girls must be beaten.' (*Babe* was used only in the sense of *infant;* baby might mean either *infant* or *doll.*) . . . I have noticed it as late as Farquhar, or some other comic writer of that age.

WHITE. Girls still retain this use of the word in 'baby-house.' They rarely or never say, 'doll-house,' or 'doll's house.'

DYCE (*Gloss*). A doll.

CLARENDON. The infant of a very young mother would be likely to be puny and weak. Sh. does not elsewhere use 'baby' in the sense attached to it by Walker. The passage from Ham. I, iii, 101–105, tends to confirm the former interpretation. When Walker laid down the limitation [as above], he forgot the passage in King John, III, iv, 58. Florio (Ital. Dict.) has 'Pupa, a baby or puppet like a girle.'

107. **mockery**] CLARENDON. Mimicry, because the Ghost assumed Banquo's form. So, Tro. & Cress., III, iii, 153; Rich. II: IV, i, 260.

Why, so: being gone,
I am a man again.—Pray you, sit still.
Lady M. You have displaced the mirth, broke the good meeting,
With most admired disorder.
Macb. Can such things be,
And overcome us like a summer's cloud,
Without our special wonder? You make me strange

107. *being gone*] *be gone* F_3F_4, Pope, Han.
108. [The Lords rise. Rowe, +.
109, 110. *broke....disorder.*] Rowe. One line in Ff.

108. **sit still**] JENNENS. Qu. Whether it would not be most proper for the Lords to rise immediately upon Macbeth's breaking out: 'Avaunt and quit my sight,' &c., and that upon perceiving them standing, after he had recovered from his fright, it is that he says, 'Pray you sit still.'

109. **broke**] CLARENDON. See I, iv, 3; V, viii, 26. When the rhyme requires it, in Spenser and Fairfax, we find even 'descend,' 'forsake,' 'know,' and so forth, used for 'descended,' 'forsaken,' 'known.'

110. **admired**] CLARENDON. As 'admired' is found here in the sense of 'worthy of wonder,' so we have 'despised' for 'despicable,' Rich. II: II, iii, 95; 'detested' for 'detestable,' Ib. II, iii, 109; 'unavoided' for 'unavoidable,' Ib. II, i, 268; 'unvalued' for 'invaluable,' Rich. III: I, iv, 27.

CLARKE. It also includes the effect of being used ironically in the sense of 'admirable.'

110. **Can**] WARBURTON. The speech is given wrong; it is part of the Lady's foregoing speech, and, besides that, is a little corrupt. We should read it thus: '*Can't* such things be,' &c., i. e. cannot these visions, without so much wonder and amazement, be presented to the *disturbed* imagination in the manner that air-visions, in summer clouds, are presented to a *wanton one? Overcome* is used for *deceived*.

JOHNSON. Can such wonders as these *pass over* us without wonder, as a casual summer cloud passes over us?

FARMER. 'Overcome' in this sense is to be found in Spenser's *Fairy Queen*, Bk iii, c. vii, st. 4: '——A litle valley—All cover'd with thicke woodes that quite it *overcame*.'

CLARENDON. Thus we find 'overgone' in Fairfax's *Tasso*, Bk viii, st. 18: 'So was the place with darkness overgone.'

ELWIN. Can such things be and *extend over* us,—that is, over our spirits,—and also *subdue* or *oppress* our nature, in the same manner only as a summer thunder-cloud, and, like it, excite in us no particular surprise? It alludes to the familiar, slightly oppressive influence of the atmosphere of a thunder-storm.

112. **strange**] HEATH (*Revisal*, &c., p. 399). You make even my own disposition, which I am so well acquainted with, a matter of wonder and astonishment to me, when I see that those horrid sights, which so much affright me, make not the least impression on you.

STEEVENS. You prove to me how false an opinion I have hitherto maintained of my own courage, when yours, on the trial, is found to exceed it.

MALONE. You render me a stranger to, *or forgetful of*, that *brave* disposition

Even to the disposition that I owe,
When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine is blanch'd with fear.

Ross. What sights, my lord?

Lady M. I pray you, speak not; he grows worse and worse;
Question enrages him: at once, good night:
Stand not upon the order of your going,
But go at once.

Len. Good night; and better health
Attend his majesty!

113. *to*] *at* Han.
114. *When now*] *Now when* Han.
115. *cheeks*] *cheek* Han. Johns. Cap. White.
116. *is*] Ff, +, Cap. Jen. White, Del. Glo. Cam. Cla. *are* Mal. et cet. *sights*] *signes* F_2F_3. *signs* F_4.

---

which I *know* I possess, and make me fancy myself a coward, when I perceive that I am terrified by a sight that has not in the least alarmed you.

REED. I believe it only means: You make me amazed.

CLARENDON. Macbeth is not addressing his wife alone, but the whole company.

113. **disposition**] CLARENDON. This word is used by Sh. not only in its modern sense of settled character, ἦθος, but also in the sense of temporary mood, and in this latter sense we think it is used here. Compare Lear, I, iv, 241; Ham. I, v, 172.

owe] JOHNSON (*Obs.* &c.) conjectured *know* (anticipating BAILEY), but he did not repeat it in his subsequent edition. The next line BAILEY proposed to read: 'When I think *how* you can,' &c.

WEDGEWOOD. To possess, to have. *To own* a thing is to claim it as possessed by oneself. *To owe* money is an elliptical expression for having it to pay to another, possessing for another. 'The plowman sayde, Gyve me my moneye. The preeste sayde, I owe none to thee to pay;' i. e. I have none to pay thee, or I owe thee none. —From Wynkyn de Worde in *Reliquiæ Ant.* p. 46. A Yorkshireman says, Who owes this? who is the possessor of this, to whom does it belong?

116. **mine is**] JENNENS. It is the 'ruby' of the 'cheeks,' and not the cheek, that '*is* blanch'd.'

MALONE. The alteration now made [*are* for 'is' of the Ff] is only that which every editor has been obliged to make in every page of these plays. Perhaps it may be said that '*mine*' refers to '*ruby*,' and that therefore no change is necessary. But this seems very harsh.

WHITE. We should read 'cheek' here, because Sh. when he makes the cheek a sign, or exponent, or type, uses the word in the singular number. The *s* was added in this instance by the carelessness in that respect so often elsewhere noted.

DYCE (ed. 2). Assuredly '*mine*' does not refer to '*ruby*.' The plural '*cheeks*' is obviously right; for Macbeth is speaking, not of the face of an individual, but of the faces of the guests in general.

DELIUS, and CLARENDON. That is, the ruby of my cheeks.

119. **Stand**] DALGLEISH. Compare the first line of this scene. Their waiting to retire, as court etiquette required, in the order of their rank, would waste time.

Lady M. A kind good night to all! 121

[*Exeunt all except Macbeth and Lady M.*

Macb. It will have blood; they say blood will have blood:
Stones have been known to move and trees to speak;
Augurs and understood relations have

121. *A kind*] om. Pope, +.
[Exeunt...] Dyce. Exit Lords. F_1. Exeunt Lords. $F_2F_3F_4$, +.
122. Rowe. Two lines, ending *say*, *blood*. Ff.
blood; they say] Whalley. *blood, they say* Pope, Han. *blood they say:* Ff, Rowe. *blood, they say;* Theob. Warb. Cap. Mal. Coll. Sta. White, Del. *blood.* —*They say*, Johns.
124. *Augurs*] Theob. *Augures* Ff, Rowe, Pope, Sing. Cam. Cla. *Auguries* Steev. conj. Rann.
and understood] *that understood* Rowe, +, Cap. Jen. *that understand* Warb. Johns.

122. **they say**] JOHNSON. (*Obs.*, &c.) Macbeth justly infers that the death of Duncan cannot go unpunished, 'It will have blood!' then after a short pause declares it as the general observation of mankind, that murderers cannot escape.

CAPELL (*Notes*, 19 *a*). How is this line injur'd in the solemnity of it's movement by the second and fourth moderns [i. e., Pope and Hanmer; Capell uniformly designated his six predecessors as 'moderns' and numbered them chronologically. ED.], who have no stop at 'say!' the proverb's naked repeating coming after words that insinuate it, has great effect.

123. **Stones**] CLARENDON. Probably Sh. here alludes to some story in which the stones covering the corpse of a murdered man were said to have moved of themselves and so revealed the secret.

PATON (*N. and Qu.*, 6 Nov. 1869). Such a superstition as that referred to in the Clarendon edition would only reveal the murdered man, *not* the secret murderer. May not the allusion be to the rocking stones, or 'stones of judgment,' by which it was thought the Druids tested the guilt or innocence of accused persons? At a light touch of the innocent, such a stone moved, but 'the secret man of blood' found that his best strength could not stir it. If Sh. visited Macbeth's country to *naturalise* his materials (as I believe he did), he could not avoid having his attention drawn to several of these 'clacha breath.' One was close to Glamis castle.

trees] STEEVENS. Alluding perhaps to the tree which revealed the murder of Polydorus, Virgil, Æneid, iii, 22, 599.

124. **Augurs**] STEEVENS. Perhaps we should read *auguries*, i. e., prognostications by means of omens.

SINGER (ed. 1). That is, *auguries*, formerly spelt *augures*, as appears by Florio in voce *augurio*. I am inclined to think that the passage should be printed, '—— and trees to speak Augures;' &c. [This conjecture is withdrawn in Singer's ed. 2. ED.]

CLARENDON. In Florio, 1611, 'augure' is given as the equivalent both for *augurio*, soothsaying, and *auguro*, a soothsayer. In the ed. of 1598 'augure' is only given as the translation of *augurio*, and it is in this sense that it is used here. The word occurs nowhere else in Sh. For 'augur,' in our modern sense, he uses 'augurer.' We find 'augure' used in the sense of 'augur,' or 'augurer,' in Holland's Pliny, Bk viii, c. 28, which was published in 1601.

and] DELIUS. Sh. frequently connects words by the copula, 'and,' which are

By magot-pies and choughs and rooks brought forth
The secret'st man of blood.—What is the night?

Lady M. Almost at odds with morning, which is which.

Macb. How say'st thou, that Macduff denies his person
At our great bidding?

125. *magot-pies and*] *mag-pies, and* Pope, +, Cap. H. Rowe. 125. *choughs*] *coughs* Warb. Johns.

---

subordinate, not co-ordinate, as in the present instance where the meaning is, 'the relations understood by augurs.'

124. **relations**] JOHNSON. By this word is understood the *connection* of effects with causes; to *understand relations* as *an augur*, is to know how those things *relate* to each other, which have no visible combination or dependence.

HEATH. By *relations* it is not improbable that Sh. might understand those hidden ties by which every part of nature is linked and connected with every other part of it, in virtue whereof the whole of created nature, past, present, and to come, is truly and properly one. If this be his meaning, as I believe it is, his own natural good understanding had opened to him a vein of philosophy which has since done so much honour to the name of Mr Leibnitz.

125. **magot-pies**] NARES. The bird now called, by abbreviation, a *mag-pie*. Most probably from the French, *magot*, a monkey, because the bird chatters and plays droll tricks like a monkey. Minsheu and Cotgrave both have *maggatapie* in several places; it is possible, therefore, that it was called *maggoty pie*, from its whimsical drollery in chattering, &c., quasi, comical pie, or fantastic pie.

choughs] DYCE (*Gloss.*). '—— possibly Sh. meant Jackdaws, for in the Mid. N. D. he speaks of russet-pated (grey-headed) Choughs, which term is applicable to the Jackdaw, but not to the real Chough.'—*Hist. of Brit. Birds*, vol. ii, p. 58, sec. ed.

CLARENDON. Cotgrave gives 'a Cornish chough; or, the red billd Rooke' as a translation of the French *grole*. It is known by naturalists as *Pyrrhocorax*.

126. **secret'st**] STEEVENS. Such a story may be found in Thomas Lupton's *Thousand Notable Things*, &c., no date, p. 100, and in Goulart's *Admirable Histories*, p. 425, 1607.

What] ABBOTT (§ 253). Note here the use of 'what' for 'in what state,' i. e., 'how far advanced.'

127. **at odds**] DELIUS. Night presses so closely upon morning that they contend with each other which is which.

128. **How say'st thou**] M. MASON (*Comments*, &c., p. 146). It appears from Lady M.'s answer that she had not told Macbeth that Macduff refused to come to him, and it appears from III, vi, 39 that Macbeth had summoned him, and that he 'refused to come.' I think, therefore, that what Macbeth means to say is this: 'What do you think of this circumstance, that Macduff denies to come to our great bidding?—What do you infer from thence?—What is your opinion of that matter?'

128–132. ELWIN. This portion of the dialogue implies that a general invitation to the nobles has been issued by Macbeth, which Macduff has privately professed himself unwilling to obey. The expression, 'I hear it by the way,' that is, *incidentally*, Macbeth himself explains in the succeeding line, as signifying, '*I hear it by the indirect means of fee'd household spies.*'

Lady M. Did you send to him, sir?
Macb. I hear it by the way, but I will send:
There's not a one of them but in his house
I keep a servant fee'd. I will to-morrow,
And betimes I will, to the weird sisters:
More shall they speak, for now I am bent to know,
By the worst means, the worst. For mine own good
All causes shall give way: I am in blood
Stepp'd in so far that, should I wade no more,

129. *sir?*] om. Coll. ii, conj.
130. *hear*] *heard* Ktly.
131. *There's not a one*] *There is not one* Pope.
a one] *a Thane* Theob. +, Cap. *a man* White, Huds. ii.
132. *I keep*] *I'll keep* Coll. (MS).
132, 133. The lines end *fee'd...will, ...sisters.* Walker.
133. *And betimes....to*] *Betimes.... unto* Pope, +, Cap. Steev. *And betimes ....unto* Rann. *Ay, and betimes....to* Anon.*
133. *I will*] *will I* Lettsom, Ktly.
weird] Theob. *weyard* F_1, Ktly. *wizard* $F_2F_3F_4$, Rowe. *weyward* Pope, Warb. Johns.
134. *I am*] *I'm* Pope, +, Dyce ii, Huds. ii.
135. *worst. For.....good*] Johns. *worst, for...good,* Ff. *worst, for...good;* Rowe, Pope, Han. *worst, for...good.* Theob. Warb.
137. *Stepp'd*] *Stept* F_1, Pope. *Spent* $F_2F_3F_4$, Rowe.

---

129. **sir**] MAGINN (p. 181). This word is an emphatic proof that she is wholly subjugated. Too well is she aware of the cause, and the consequence, of Macbeth's *sending* after Macduff; but she ventures not to hint. She is no longer the stern-tongued lady urging on the work of death, and taunting her husband for his hesitation. She now addresses him in the humbled tone of an inferior; we now see fright and astonishment seated on her face.

131. **a one**] THEOBALD (*Sh. Restored*, p. 186). Macbeth would subjoin that there is not a Man of Macduff's Quality in the Kingdom, but he has a Spy under his Roof. Correct, as it certainly ought to be restor'd: 'not *a Thane* of them.'

WHITE. 'A one' is an expression of which only Sh.'s own hand and seal could convince me that he was guilty, especially when, if he had wished to use the general noun, the most natural expression would have been, 'There *is not one* of them.' Theobald's change is violent; for the slighter one ['a *man*'] I am responsible.

WALKER (*Crit.* ii, 91). *One*, in Sh.'s time, was commonly pronounced *un* (a pronunciation not yet obsolete among the common folk), and sometimes apparently (as in Two Gent., II, i, 3), *on*. . . . Note too that our old poets ordinarily, so far as I have observed, write *an one*, not *a one*. . . . Macbeth, IV, iii, 66, Folio, p. 146, col. 2: 'Than such an one to reigne.' [Yet in the very same column we have, 'If such *a* one be fit,' &c.—LETTSOM.]

CLARENDON. We still say 'never a one,' 'many a one,' 'not a single one.'

ABBOTT (§ 81). In this instance and in Cymb., I, i, 24, 'a' seems used for 'any,' i. e., *ane-y*, or *one-y*.

[See ELLIS, *Early English Pronunciation*, &c., Part iii, pp. 898, 959. ED.]

136, 137. **in . . . in**] For instances of the repetition of the preposition see WALKER (*Crit.* ii, 82) and ABBOTT (§ 407).

Returning were as tedious as go o'er:
Strange things I have in head that will to hand,
Which must be acted ere they may be scann'd. 140

Lady M. You lack the season of all natures, sleep.

Macb. Come, we'll to sleep. My strange and self-abuse
Is the initiate fear that wants hard use:
We are yet but young in deed. [*Exeunt.*

138. *go*] *going* Han.
141. *natures*] *Nature's* Theob. i. *nature* H. Rowe.
142. *to*] *too* Warb.
144. *We are*] *We're* Pope,+, Huds. ii.
in deed] Theob. *indeed* Ff, Rowe, Pope. *in deeds* Han.

---

137. STEEVENS. This idea is borrowed by Dryden, in his Œdipus, IV, i:

'—— I have already pass'd
The middle of the stream; and to return
Seems greater labour than to venture o'er.'

CLARENDON. Compare Mid. N. D., III, ii, 47–49.

138. **as go o'er**] ABBOTT (§ 384). The Elizabethans seem to have especially disliked the repetition which is now considered necessary, in the latter of two clauses connected by a relative or conjunction. Thus 'His ascent is not so easy *as* (the ascent of) those who,' &c.—Cor., II, ii, 30. Here in Macbeth, '*as* tedious as (to) go o'er.'

132, 133, 139. **will**] ABBOTT (§ 405). 'I *will*,' i. e., 'I purpose,' when followed by a preposition of motion, might naturally be supposed to mean, 'I *purpose* motion.'

140. **scann'd**] STEEVENS. Examine nicely. Thus also, Ham. III, iii, 75.

141. **season**] JOHNSON. You *want sleep* which *seasons*, or gives the relish to, *all nature*.

WHITER (p. 147). It is that which *preserves* nature, and keeps it *fresh* and *lasting*.

MALONE. An anonymous correspondent thinks the meaning is: 'You stand in need of the time or season of sleep, which all natures require.'

142. **and**] DELIUS. The use of the copula is justified by the fact that Sh. considered 'self' as an adjective, and did not consider 'self-abuse' (which is the apparition that appeared to Macbeth) as one word.

abuse] DYCE (*Gloss.*) Deception.

CLARENDON. Sh. also employs the word in the sense of 'ill-usage,' and in that of 'reviling.'

143. **initiate**] STEEVENS. The fear that always attends the first initiation into guilt, before the mind has grown callous.

hard] CAPELL. That is, 'use that makes hardy.'

SCENE V. *A heath.*

Thunder. *Enter the three* Witches, *meeting* HECATE.

First Witch. Why, how now, Hecate! you look angerly.

SCENE V.] SCENE IV. Rowe. SCENE VI. Pope, +.
A heath.] Glo. Cam. Cla. Dyce
ii, om. Ff. The Heath. Rowe et cet.
Hecate.] F_3F_4. Hecat. F_1F_2.
1. *Hecate*] *Hecat* Pope, +.

Scene V.] CLARENDON. [See Appendix, p. 392.]

1. **Hecate**] STEEVENS. Sh. has been censured for introducing Hecate, and, consequently, for confounding ancient with modern superstitions. He has, however, authority for giving a mistress to the witches. Delrio, *Disquis. Mag.* Lib. II, quæst. 9, quotes a passage of Apuleius, *Lib. de Asino aureo*: 'De quadam Caupona, *regina* Sagarum.' And adds further: 'Ut scias etiam tum quasdam ab iis hoc *titulo* honoratas.' Sh. is therefore blameable only for calling his presiding character Hecate, as it might have been brought on with propriety under any other title whatever.

WARTON. The Gothic and Pagan fictions were frequently blended and incorporated. The Lady of the Lake floated in the suite of Neptune before Queen Elizabeth at Kenilworth; Ariel assumes the semblance of a sea-nymph, and Hecate, by an easy association, conducts the rites of the weird sisters in Macbeth.

TOLLET. Scot's *Discovery of Witchcraft*, bk. iii, c. ii, and c. xvi, and bk. xii, c. iii, mentions it as the common opinion of all writers, that witches were supposed to have nightly 'meetings with Herodias, and the Pagan gods,' and 'that in the night-times they ride abroad with *Diana*, the goddess of the Pagans,' &c.—Their dame or chief leader seems always to have been an old Pagan, as 'the Ladie Sibylla, Minerva, or *Diana*.'

TODD. In Jonson's *Sad Shepherd*, II, iii, Maudlin, the witch, calls Hecate the *mistress of witches*, 'our Dame Hecate;' which has escaped the notice of Steevens and Tollet.

DOUCE (*Illust.* &c. i, 382–394) gives a long note on this passage, but as it is chiefly 'an investigation of the fairy superstitions of the Middle Ages, so far as they are connected with the religion of the ancient Romans,' it seems scarcely germane as an illustration of Sh. ED.

WHITE. Sh. has been censured for mixing Hecate up with vulgar Scotch witches, smelling of snuff and usquebaugh. But he sinned in this regard with many better scholars than himself; and, had he not such companionship, his shoulders could bear the blame, as they also could that of pronouncing her name as a dissyllable.

CLARENDON. Tasso, *Ger. Lib.* c. xiii, sts. 6, 10, makes the wizard Ismeno invoke the 'citizens of Avernus and Pluto.' In that poem the Fury Alecto is as busy as Tisiphone in the *Æneid*. As far back as the fourth century, the Council of Ancyra is said to have condemned the pretensions of witches, that in the night-time they rode abroad, or feasted with their mistress, who was one of the Pagan goddesses, Minerva, Sibylla, or Diana, or else Herodias. (Scot's *Discovery of Witchcraft* [cited above by TOLLET. ED.], bk. iii, c. xvi.) The canons which contain this condemnation are of doubtful authenticity. They are printed in Labbe's *Conciliorum Collectio*, tom. i, col. 1798, ed. Paris, 1715. But witches were believed in by the vulgar in the time of Horace as implicitly as in the time of Sh. And the belief that the Pagan gods

Hec. Have I not reason, beldams as you are,
Saucy and over-bold? How did you dare
To trade and traffic with Macbeth
In riddles and affairs of death;
And I, the mistress of your charms,
The close contriver of all harms,
Was never call'd to bear my part,
Or show the glory of our art?
And, which is worse, all you have done
Hath been but for a wayward son,
Spiteful and wrathful; who, as others do,
Loves for his own ends, not for you.
But make amends now: get you gone,
And at the pit of Acheron

2. *reason, beldams*] Knt, Coll. Dyce, Sta. Hal. White, Glo. Cam. Cla. Huds. ii. *reason* (*Beldams*) Ff. *reason, Beldams,* Rowe et cet.

2, 3. *are,....over-bold?*] Cap. *are? ...over-bold,* Ff, Pope, Han. Jen. *are?... over-bold!* Theob.+.

11. *wayward*] *weyward* Pope,+ (—Han.), Cap. Mal.

---

were really existent as evil demons is one which has come down from the very earliest ages of Christianity. The only passage of Sh. in which 'Hecate' is a trisyllable is in 1 Hen. VI: III, ii, 64.

1. **angerly**] ABBOTT (§ 447). The *-ly* represents 'like,' of which it is a corruption. So also 'manly' in IV, iii, 235.

7. **close**] DELIUS. This word signifies that it is in appearance merely that all these 'harms' proceed from the witches; in reality they come from their *secret* contriver, Hecate.

12. **Spiteful...do**] STEEVENS. Inequality of metre, together with the unnecessary and weak comparison: 'as others do,' incline me to think that this line ran thus: '*A* spiteful and *a* wrathful, who'.

13. **Loves**] HALLIWELL. The accuracy of this reading has not been suspected, but I am inclined to think that it is an error for *lives*.

See CLARENDON in Appendix, p. 392. ED.

STAUNTON (*The Athenæum*, 2 November, 1872). I conjecture *ob metrum*, as well as for the sense, the true lection is 'Loves *evil* for,' &c. Halliwell's change is neat and ingenious, but does not the prosody of the companion line admonish us that a foot is wanting in this?

15. **Acheron**] STEEVENS. Sh. seems to have thought it allowable to bestow this name on any fountain, lake, or pit, through which there was vulgarly supposed to be a communication between this and the infernal world. The true original *Acheron* was a river in Greece; and yet Virgil gives this name to his lake in the valley of *Amsanctus* in Italy.

MALONE. Sh. was led by Scripture (as Mr Plumtre observed to me) to make his witches assemble at *Acheron*. See 2 Kings i, 2–7: '—— Is it not because there is not a God in Israel, that thou sendest to inquire of Baal-zebub the god of *Ekron?*'

Meet me i' the morning: thither he
Will come to know his destiny:
Your vessels and your spells provide,
Your charms and every thing beside.
I am for the air; this night I'll spend
Unto a dismal and a fatal end:
Great business must be wrought ere noon:
Upon the corner of the moon
There hangs a vaporous drop profound;
I'll catch it ere it come to ground:

20. *the*] Cap. *th'* Ff, +, Jen. White, Dyce ii, Huds. ii.
21. *dismal and a fatal*] *dismal, fatal* Pope, +, Cap. *dismal-fatal* Steev.
21. *moon*] *Moone.* F_2.

DYCE (*Few Notes*, &c., p. 127). Did these matter-of-fact commentators [Malone and 'a Mr Plumtre'] suppose that Sh. himself, had they been able to call him up from the dead, could have told them 'all about it?' Not he;—no more than Fairfax, who, in his translation of the *Gerusalemme* (published before *Macbeth* was produced), has made Ismeno frequent 'the shores of *Acheron*,' without any warrant from Tasso:

> '*He, from deepe caues by Acherons darke shores*
> (Where circles vaine and spels he vs'd to make),
> T' aduise his king in these extremes is come;' &c.—B. ii, st. 2.

(The original has merely,—

> Ed or dalle spelonche, ove lontano
> Dal vulgo esercitar suol l'arti ignote,
> Vien,' &c.)

CLARKE. The witches are poetically made to give this name to some foul tarn or gloomy pool in the neighbourhood of Macbeth's castle, where they habitually assemble.

23. **moon**] STEEVENS. Sh.'s mythological knowledge, on this occasion, appears to have deserted him; for as *Hecate* is only one of three names belonging to the same goddess, she could not properly be employed in one character to catch a drop that fell from her in another. In Mid. N. D., V, i, 391, however, he was sufficiently aware of her three-fold capacity.

24. **profound**] JOHNSON. That is, a drop that has *profound*, *deep*, or *hidden* qualities.

STEEVENS. This vaporous drop seems to have been meant for the same as the *virus lunare* of the ancients, being a foam which the moon was supposed to shed on particular herbs, or other objects, when strongly solicited by enchantment. Lucan introduces Erictho using it: '—— et virus large lunare ministrat.'—*Pharsalia*, Bk vi, 666.

CLARENDON. Deep, and therefore ready to fall. . . . Whatever be the meaning, the word rhymes to 'ground,' which is the main reason for its introduction here. Milton is fond of using two epithets, one preceding, the other following, the noun; as 'the lowest pit profound,' Translation of Psalm viii.

And that distill'd by magic sleights
Shall raise such artificial sprites
As by the strength of their illusion
Shall draw him on to his confusion:
He shall spurn fate, scorn death, and bear
His hopes 'bove wisdom, grace, and fear:
And you all know security
Is mortals' chiefest enemy.

[*Music and a song within:* 'Come away, come away,' &c.
Hark! I am call'd; my little spirit, see,
Sits in a foggy cloud, and stays for me. [*Exit.*

First Witch. Come, let's make haste; she'll soon be back again. [*Exeunt.*

SCENE VI. *Forres. The palace.*

Enter LENNOX *and another* Lord.

Len. My former speeches have but hit your thoughts,

26. *sleights*] Coll. Dyce, White, Glo. Cam. Cla. Huds. ii. *slights* Ff, et cet.
27. *raise*] *rise* F_2.
33. *mortals'*] Theob. ii. *mortals* Ff, Theob. i. *mortal's* Rowe, +, Sing. Knt, Ktly.
[Music...*away,*' &c.] Dyce from Cap. Musicke, and a Song. Ff, +.
35. *a*] *the* Rowe ii, +.
[Sing within. Come away, come away, &c. Ff, +, Jen. Rann.
35. [Exit.] Cap. om. Ff, +.
36. *back again.*] Pope. Separate line, Ff.
SCENE VI.] SCENE V. Rowe. SCENE VII. Pope, +.
Forres. The palace.] Glo. A Chamber. Theob. Warb. Johns. Foris. A Room in the Palace. Cap.
1. Rowe. Two lines, Ff.

---

26. **sleights**] DYCE (*Gloss.*) Artifices. 'A sleight, *Dolus*, astutia.'—Coles's *Lat. and Eng. Dict.*

31. **'bove**] ABBOTT (§ 460). Instances of dropped prefixes.

32. **security**] CLARENDON. Carelessness. Webster, *Duchess of Malfi*, V, ii, has the following strong metaphor: 'Security some men call the suburbs of hell, Only a dead wall between.'

33. **song**] [See Appendix, pp. 337, 401. ED.]

34. **call'd**] CLARENDON. From this it is probable that Hecate took no part in the song, which perhaps consisted only of the first two lines of the passage from Middleton.

36. **back again**] ELWIN. These words are usually made to terminate the line; but 'be' is the concluding word of the line in F_1, and is intended to rhyme with 'see' and 'me' in the two preceding lines, the witches addressing each other in a kind of chant.

another Lord] JOHNSON. It is not easy to assign a reason why a nameless character should be introduced here, since nothing is said that might not with equal

Which can interpret farther: only I say
Things have been strangely borne. The gracious Duncan
Was pitied of Macbeth:—marry, he was dead:—
And the right-valiant Banquo walk'd too late;
Whom, you may say, if't please you, Fleance killed,
For Fleance fled: men must not walk too late.
Who cannot want the thought, how monstrous

2. *farther*] *further* Johns. Steev. Var. Sing. i, Huds. Dyce.
3. *borne*] *born* F_4, Dav. Pope, Han. Cap. Jen.
4. *he was*] *he is* Lettsom.
5. *right-valiant*] hyphen, Theob.
6. *if't*] *if it* Cap. Steev. Var.
8. *Who cannot want*] *You cannot want* Han. *Who can want* or *Who cannot have* Jen. conj. *Who care not, want* Jackson. *Who can now* Cartwright.
monstrous] *monstrous too* Pope, +. *monsterous* Cap. Rann, Ktly.

propriety have been put into the mouth of any other disaffected man. I believe, therefore, that in the original copy it was written with a very common form of contraction, '*Lenox and An.*' for which the transcriber, instead of '*Lenox and Angus,*' set down, 'Lenox and *another Lord.*'

DYCE. Here, in my copy of the Folio, 'another Lord' is altered, in old handwriting, to '*Ross,*' and perhaps rightly.

2. **only**] See III, iv, 98. ED.

3. **borne**] CLARENDON. Carried on, conducted. So in line 17 and in Much Ado, II, iii, 229.

8. **Who cannot**] MALONE. The sense requires 'Who *can.*' Yet I believe the text is not corrupt. Sh. is sometimes incorrect in these minutiæ.

ELWIN. To *want* is here used to signify *needful, compulsory desire.* The sentence expresses, Who cannot *desire, as a strong necessity of his nature,* to think such a crime monstrous.

WHITE (*Sh. Scholar,* &c. p. 403). It is to Banquo that Lennox, in his ironical vein, applies the second time, as well as the first, the phrase 'walk'd too late.' Macbeth seized the opportunity of Banquo's late walking to put him out of the way, chiefly because Banquo more than suspected who was the real perpetrator of the crime, which Lennox, ironically conforming to general report, ascribes to Malcolm and Donalbain. This suspicion was obviously the reason for the murder of Banquo by the order of Macbeth. May we not remove the point after the last 'late' [line 7] and read thus, making the passage declarative instead of interrogative? '—— men must not walk too late Who cannot want the,' &c. That is,—'men, who will think that the alleged murder of Duncan by his sons is a crime too monstrous for belief, must be careful not to walk too late.' ['Good' is LETTSOM'S MS marginal exclamation opposite this note in the present editor's copy of the volume. ED.]

DYCE. My kind friend, Mr Grant White, must allow me to say that I think his change of the punctuation in this passage quite wrong, and his explanation over-subtle: surely, Macbeth's *chief reason* for getting rid of Banquo was,—not 'because Banquo more than suspected who was the real perpetrator of the crime,' but,—because the Witches had declared that Banquo was to be 'father to a line of kings:' hence Macbeth's injunction to the Murderers; III, i, 135. [Compare Holinshed in Appendix, p. 365.]

It was for Malcolm and for Donalbain 9

COLLIER (ed. 2). Who cannot but think.

WHITE. A careful consideration of this passage, and a recollection of the mistakes that I have made myself and known others to make, have led me unwillingly to the belief that Malone may have been right in his opinion that, although the sense requires, 'Who *can* want the thought,' the text is as Sh. wrote it, and that the disagreement between the words and the thought is due to a confusion of thought which Sh. may have sometimes shared with inferior intellects.

KEIGHTLEY. This passage as it stands is evident nonsense, which Sh. never wrote; and if we read *We* for 'Who,' we have the very word he wrote, and most excellent sense.

DELIUS. As Sh. sometimes, in order to express a simple negative, multiplies the negatives *not, nor, never*, &c., so on the other hand he sometimes adds them, as in this case, to negative verbs or particles, without altering the sense. Thus in Wint. Tale, III, ii, 55,—'That any of these bolder vices wanted Less impudence,' and in Cymb., I, iv, 23, 'a beggar without less quality,' the negative 'less' merely strengthens the negative already included in 'wanted,' and 'without.'

DALGLEISH. The affirmative interrogation is equal to the negative response, '*no one* can want,' &c. See I, v, 30.

CLARENDON. This construction arises from a confusion of thought common enough when a negative is expressed or implied, and is so frequent in Greek as to be almost sanctioned by usage. Compare e. g. Herodotus, iv. 118: *ἥκει γάρ ὁ Πέρσης οὐδέν τι μᾶλλον ἐπ' ἡμέας ἢ οὐ καὶ ἐπὶ ὑμέας*, and Thucydides, iii, 36, *ὡμὸν τὸ βούλευμα πόλιν ὅλην διαφθεῖραι μᾶλλον ἢ οὐ τοὺς αἰτίους*. It would be easy to find instances in all English writers of Sh.'s time. Take the following from his own works, Winter's Tale, I, ii, 260; King Lear, II, iv, 140: 'I have hope You less know how to value her desert Than she to scant her duty.'

EDINBURGH REVIEW (*July*, 1869). The passage as it stands is perfectly good sense, and perfectly good English of Sh.'s day, as it still remains perfectly good Northern English or Lowland Scotch of our own day. In these dialects the verb 'want,' especially when construed with negative particles, has precisely the meaning which the critics insist the sense requires. If a farmer in the North of England, or the Scotch Lowlands, send to borrow a neighbor's horse, and receives a negative reply, it would probably be conveyed in some such form as, 'He says he cannot want the horse to-day,' i. e. he cannot do without the horse; he must have the horse for his own use. In the same way, if an Edinburgh porter say to his comrade, 'I'll no want a gill of whiskey the morn,' he would express in a strong form his determination to have one. This use of the verb was not uncommon amongst English writers in Sh.'s day. Thus, in *The Country Farm*, translated from the French, 1600, we have, 'Ploughing an art that a householder cannot *want*.' And Markham, speaking of the herb *purslane*, says, '——a ground once possessed by them will seldom *want* them.' Many words and phrases, now peculiar to the Scotch Lowlands, were common to both countries in Sh.'s day, and every one of the so-called Scotticisms to be found in his dramas is used by contemporary English writers. As a mere English writer, therefore, Sh. was entitled to use this verb in what is now its Northern signification, and he appears to have done so elsewhere. It might, however, then as now, be characteristic of the North, where alone it has survived, and would thus naturally find a place in 'Macbeth,' which contains other Scotticisms, such as *loon* for example.

To kill their gracious father? damned fact! 10
How it did grieve Macbeth! did he not straight,
In pious rage, the two delinquents tear,
That were the slaves of drink and thralls of sleep?
Was not that nobly done? Ay, and wisely too;
For 'twould have anger'd any heart alive 15
To hear the men deny't. So that, I say,
He has borne all things well: and I do think
That, had he Duncan's sons under his key—
As, an't please heaven, he shall not—they should find

11. *it did grieve Macbeth!*] Cap. *it did greeve Macbeth?* Ff. *did it grieve Macbeth?* Pope, +.
14. *not that*] *that not* F_3F_4, Pope. *and*] om. Pope, +.
16. *deny't*] *deny it* Cap. Steev. Var. Sing. Knt, Ktly.
17. *borne*] Ff. *born* Rowe, Pope, Han. Cap. Jen.
18. *his key*] *the key* $F_2F_3F_4$.
19. *an't*] Theob. ii. *and't* Ff. *should*] *shall* $F_2F_3F_4$.

---

8. **monstrous**] See WALKER (*Vers.* p. 11.) for instances where this word not only must be pronounced as a trisyllable, but is even spelled *monsterous*, and *monstruous*. See also ABBOTT, § 477.

10. **fact**] DELIUS. Sh. continually uses this word in a bad sense, as of an evil deed; nowhere does he use it in the sense of reality as opposed to fiction.

DYCE (*Gloss.*) A deed, a doing,—an evil doing.

11, 12. DAVIES (ii, 108). Lennox was present when Macbeth killed the sleeping grooms, and, however better instructed he seems to be at present, he then justified the act.

12. **tear**] CLARENDON. Comparing Macbeth to a beast of prey. But the comparison is anything but apt. We suspect that this passage did not come from the hand of Sh.

19. **As...not**] DELIUS. This parenthesis is to be heard only by the audience, not by Lennox's companion.

19. **an't**] CLARENDON. The spelling 'an' is used to avoid ambiguity, and is more consistent with the etymology of the word. It is derived from the Ang-Sax. *unnan*, to grant, to concede, just as 'if,' i. e. 'gif,' is said to be derived from *gifan*, to give.

ABBOTT (§§ 101, 102, 103). The plausible but false derivation of this particle from *unnan* was originated by Horne Tooke. But the word is often written *and* in *Early English* (Stratmann), as well as in Elizabethan authors. The true explanation of 'and' with the subjunctive appears to be that the hypothesis, the *if*, is expressed, not by the *and*, but by the subjunctive, and that *and* merely means *with the addition of, plus*, just as *but* means *leaving out*, or *minus*. The hypothesis is expressed by the simple subjunctive thus, in III, i, 25: '*Go* not my horse the better,' &c. This sentence with *and* would become, 'I must become a borrower of the night *and* my horse go not the better,' i. e. '*with*, or on, *the supposition* that my horse go not better.' Similarly in the contrary sense, '*but* my horse go the better,' would mean '*without or excepting the supposition* that my horse,' &c. Latterly the subjunctive, falling nto disuse, was felt to be too weak unaided to express the hy-

What 'twere to kill a father; so should Fleance.
But, peace! for from broad words, and 'cause he fail'd
His presence at the tyrant's feast, I hear,
Macduff lives in disgrace.—Sir, can you tell
Where he bestows himself?
Lord. The son of Duncan,
From whom this tyrant holds the due of birth,
Lives in the English court, and is received
Of the most pious Edward with such grace
That the malevolence of fortune nothing
Takes from his high respect. Thither Macduff
Is gone to pray the holy king, upon his aid
To wake Northumberland and warlike Siward:
That by the help of these, with Him above
To ratify the work, we may again

21. *'cause*] Pope. *cause* Ff.
24, 40. Lord.] Ang. H. Rowe.
24. *son*] Theob. *Sonnes* $F_1F_2F_3$. *Sons* F_4, Pope.
26. *Lives*] *Live* $F_2F_3F_4$, Pope.
is] *are* Rowe, Pope.
29, 30. Steev. (1773, 1778, 1785), Mal. Rann read *Takes....gone* as one line.
30. *holy*] om. Pope, +.
upon] *on* Cap. Steev. (1793), Ktly. om. Anon.*
upon his] *in* Anon.* *on's* Lettsom.
31. *Siward*] Theob. ii. *Seyward* Ff.

---

pothesis; and the same tendency which introduced 'more better,' 'most unkindest,' &c., superseded *and* by *and if, an if,* and *if.* There is nothing remarkable in the change of *and* into *an. And,* even in its ordinary sense, is often written *an* in *Early English.* (See Halliwell.) *And* or *an* is generally found before a personal pronoun, or 'if,' or 'though.'

19. **should**] ABBOTT (§ 322). Should is the past tense of *shall,* and underwent the same modifications of meaning as *shall.* Hence *should* is not now used with the second person to denote mere futurity, since it suggests a notion, if not of compulsion, at least of bounden duty. But in a conditional phrase, 'If you *should* refuse,' there can be no suspicion of compulsion. We therefore retain this use of *should* in the conditional clause, but use *would* in the consequent clause: 'If you *should* refuse, you *would* do wrong.' On the other hand, Sh. used *should* in both clauses, in Mer. of Ven., I, ii, 100. And *should* is frequently thus used to denote contingent futurity.

21. **from**] CLARENDON. Owing to, in consequence.

22. **tyrant**] CLARENDON. Here used not in our modern sense, but in that of 'usurper,' as is shown by 3 Hen. VI: III, iii, 69–72. So in IV, iii, 67, 'a tyranny' means 'usurpation,' as interpreted by what follows.

27. **Of**] ABBOTT (§ 170). *Of,* meaning 'from,' is placed before an agent (*from* whom the action is regarded as proceeding) where we use 'by,' e. g. 'Received *of* (welcomed *by*) the most,' &c.

Give to our tables meat, sleep to our nights,
Free from our feasts and banquets bloody knives,
Do faithful homage and receive free honours:
All which we pine for now: and this report
Hath so exasperate the king that he
Prepares for some attempt of war.
Len. Sent he to Macduff?
Lord. He did: and with an absolute 'Sir, not I,'

35. *Free*] *Keep* Lettsom, Bailey.
38. *exasperate*] *exasperated* Rowe ii, Johns. Jen. *exasp'rated* Pope, +, Steev. (1773). *exasperate'* Allen.
38. *the king*] Han. *their king* Ff, +, Mal. Del. *our king* Anon.*
39. *of war*] om. Pope, Han. Cap.
40. *Sir, not I*] *Sir,-not-I* Cap.

35. MALONE. The construction is—Free our feasts and banquets from bloody knives. Perhaps the words are transposed, and the line originally stood: Our feasts and banquets free from bloody knives. [RANN and HUDSON (ed. 2) adopted this reading. ED.]

STEEVENS. Possibly the compositor's eye caught the word *free* from the line immediately following. We might read, *Fright*, or *Fray*, but any change, perhaps, is needless.

CLARENDON. This seems a strange phrase. A somewhat similar use of the verb 'to free' occurs in the Epilogue to the Tempest, line 18.

knives] HARRY ROWE. This seems to allude to the savage custom anciently observed in the Highlands of Scotland of sticking their Dirks into the table whenever they sat down to eat with a mixed company.

DELIUS. He is thinking of the Murderer who appeared at Macbeth's banquet to report Banquo's assassination.

36. **free honours**] JOHNSON. *Free* may be either honours *freely bestowed*, not purchased by crimes; or honours *without slavery*, without dread of a tyrant.

SINGER. In Twelfth Night, II, iv, 46, 'free' means *pure, chaste*, consequently *unspotted*, which it may mean here.

38. **exasperate**] CLARENDON. Verbs derived from Latin participial forms do not necessarily have a 'd' final in the participle passive, a license dictated by euphony to avoid the recurrence of dental sounds. This license is most common in verbs derived from the pass. part. of Latin verbs of the first conjugation, but it is not confined exclusively to them.

[For many instances of forms of past tenses and participles, from verbs ending in *t*, and also (though less numerous) in *d*, where the present remained unaltered, see WALKER (*Crit.* ii, pp. 324–343) and ABBOTT (§§ 341, 342). See also ALLEN, Rom. and Jul., p. 429 (Var. ed.) ED.]

the] MALONE. *Their* of the Ff refers to the son of Duncan, and Macduff.

ANONYMOUS. And is necessary, to distinguish Macbeth, *their* king, from 'the pious Edward,' the king of *England*.

40. **I,**] DYCE (*Remarks*, &c., p. 199). The semicolon placed after 'Sir, not I,' [as in Collier's edition] destroys the meaning of the passage. The construction is, 'and the cloudy messenger turns me his back with an absolute "Sir, not I" [received in answer from Macduff], and hums, as who should say,' &c.

The cloudy messenger turns me his back,
And hums, as who should say 'You'll rue the time
That clogs me with this answer.'
Len. And that well might
Advise him to a caution, to hold what distance
His wisdom can provide. Some holy angel
Fly to the court of England and unfold
His message ere he come, that a swift blessing
May soon return to this our suffering country
Under a hand accursed!
Lord. I'll send my prayers with him. [*Exeunt.*

44. *to a caution, to*] *to a caution, t'* Ff, Jen. White. *to a care to* Pope, +. *caution and to* Steev. conj.
48. *suffering country*] *country, suffering* Cap. conj.
49. *Under*] *Lying under* Cap. conj.
Lord] Ang. H. Rowe.
I'll send....him.] *My prayers with him!* Steev.

41. **cloudy**] DELIUS. Foreboding, ominous.

me] DALGLEISH. Here analogous to the Greek, Latin, and German dative used to indicate the person indirectly affected. Originally it was used of the person to whose advantage or disadvantage anything redounded; but it came to be applied to one only remotely connected with a transaction, as on-looker or listener. The 'me' was used in this sense indiscriminately for all persons, first, second, and third.

CLARENDON. It is here a kind of enclitic adding vivacity to the description. [See ABBOTT (§ 220). ED.]

42. **as who**] ABBOTT (§ 257). *Who* is used for *any one*. Compare Mer. of Ven., I, ii, 45, and I, i, 93; Rich. II: V, iv, 8. In these passages it is possible to understand an antecedent to 'who,' 'as, or like (one) who should say.' But in [a passage from North's Plutarch and one from Gower] it is impossible to give this explanation. Possibly an *if* is implied after the *as* by the use of the subjunctive.

48. **suffering**] See WALKER (*Crit.* i, 160) for instances of this peculiar construction with the adjective. See also Rom. and Jul., III, i, 58.

ABBOTT (§ 419 *a*). When an adjective is not a mere epithet, but expresses something essential, and implies a relative, it is often placed after a noun. When, however, connected with the adjective, *e.g.*, 'whiter,' there is some adverbial phrase, *e.g.*, 'than snow,' it was felt that to place the adjective after the noun might sometimes destroy the connection between the noun and the adjective, since the adjective was, as it were, drawn forward to the modifying adverb. Hence the Elizabethans sometimes preferred to place the adjectival part of the adjective before, and the adverbial part after, the noun. The noun generally being unemphatic, caused but slight separation between the two parts of the adjectival phrase. Thus 'whiter than snow' being an adjectival phrase, 'whiter' is inserted before, and 'than snow' after, the noun:—'Nor scar that [whiter] skin-of-hers [than snow],' Oth., V, ii, 4. So also in this play, V, viii, 7.

49. **hand accurst**] TSCHISCHWITZ (p. 17). Ea vero adiectiva lubenter adhibet post substantiva, quae ab origine participia sunt, neque interest germana, latina, an francogallica fuerint.

ACT IV.

SCENE I. *A cavern. In the middle, a boiling cauldron.*

Thunder. Enter the three Witches.

First Witch. Thrice the brinded cat had mew'd.
Sec. Witch. Thrice and once the hedge-pig whined.

ACT IV.] Actus Quartus. F_1. Actus Quintus $F_2F_3F_4$.
A...cauldron.] Glo. from Cap. A dark Cave, in the middle a great Cauldron burning. Rowe,+.
2. *Thrice and*] Jen. Sta. Del. Glo. Cam. Dyce ii, Cla. *Thrice, and* Fl, Pope, Cap. *Twice, and* Theob. +. *Thrice; and* Steev. et cet.
2. *hedge-pig*] Dav. *Hedge-Pigge* F_1. *Hedges Pigge* F_2. *Hedges Pig* F_3F_4, Rowe i.

---

49. **I'll . . . him**] WALKER (*Vers.* 273). Single lines of four or five, or six or seven, syllables, interspersed amidst the ordinary blank verse of ten, are not to be considered as irregularities; they belong to Sh.'s system of metre. On the other hand, lines of eight or nine syllables, as they are at variance with the general rhythm of his poetry (at least, if my ears do not deceive me, this is the case), so they scarcely ever occur in his plays,—it were hardly too much to say, not at all. . . . With regard to the other, or *legitimate* short lines, I am inclined to think that sometimes, though very rarely, two lines of this sort occur consecutively in Sh., for there are passages which cannot be otherwise arranged without destroying the harmony, as seems to me. So arrange

> 'Under a yoke [sic] accurst!'
> *Lord.* I'll send my prayers with him.'

A conclusion of a scene quite in Sh.'s manner.

1. **brinded**] WEDGEWOOD. Streaked, or coloured in stripes. Old Norse, *bröndottr*, s.s.; *brand-krossottr*, cross-barred in colour, from *brandr*, a stick, post, bar.

CLARENDON. The more usual form of this word is 'brindled.' Milton, *Par. Lost*, vii, 466, speaks of the 'brinded mane' of the lion, and in *Comus*, 443, of the 'brinded lioness,' evidently using the word in the sense of tawny.

cat] WARBURTON. A cat, from time immemorial, has been the agent and favourite of witches. This superstitious fancy originated perhaps thus: When Galinthia was changed into a cat by the Fates (says Antonius Liberalis, *Metam.* cap. xxix), by Witches (says Pausanias in his *Bœotics*), Hecate took pity of her, and made her her priestess. Hecate, herself too, when Typhon forced all the gods and goddesses to hide themselves in animals, assumed the shape of a *cat*.

JOHNSON. A witch, who was tried about half a century before the time of Sh., had a cat named Rutterkin, as the spirit of one of these witches was Grimalkin.

DOUCE. We know that the Egyptians typified the moon by this animal. Some of the ancients have supposed that the cat became fat or lean with the increase or wane of the moon; that it usually brought forth as many young as there are days in a lunar period; and that the pupils of its eyes dilated or contracted according to the changes of the planet.

2. **once**] THEOBALD. I read *twice and once;* because, as Virgil has remark'd, *Numero Deus impare gaudet;* and *three* and *nine* are the numbers us'd in all Inchantments.

Third Witch. Harpier cries,—'Tis time, 'tis time.
First Witch. Round about the cauldron go:
In the poison'd entrails throw.

3. *Harpier*] Ff, Rowe, Jen. H. Rowe, Knt, Dyce i, Sta. White, Del. Ktly, Glo. Cam. Cla. *Hark, her* Jackson. *Harpy* Steev. conj. Dyce ii, Huds. ii. *Harper* Pope et cet.

cries,—' Tis] Coll. Huds. i, White. *cries, 'tis* Ff, +, Cap. Jen. Ktly, Glo. *cries—'tis* Steev (1773). *cries '' Tis* Cam. Cla. *cries:—'tis* Steev. (1778) et cet.

5. *entrails*] *entremes* Warb. conj. *throw.*] Rowe. *throw* Ff.

[They march round the Cauldron, and throw in the several Ingredients as for the Preparation of their Charm. Rowe, +.

STEEVENS. The Second Witch only repeats the number which the First had mentioned, in order to confirm what she had said; and then adds, that the *hedge-pig* had likewise cried, though but once. Or what seems more easy, the hedge-pig had whined *thrice*, and after an interval had whined once again.

ELWIN. As *even numbers* were considered inappropriate to magical operations, the Second Witch makes the *fourth* cry of the hedge-pig an *odd number*, by her method of counting. She tells three, and then begins a new reckoning.

CLARENDON. The witch's way of saying 'four times.'

2. **hedge-pig**] WARTON. The urchin, or hedge-hog, from its solitariness, the ugliness of its appearance, and from a popular opinion that it sucked or poisoned the udders of cows, was adopted into the demonologic system, and its shape was sometimes supposed to be assumed by mischievous elves.

KRAUTH ('*Notes on The Tempest.* Minutes of the Sh. Soc. of Phila.,' 1866, p. 33). The urchin, or hedge-hog, is nocturnal in its habits, weird in its movements; plants wither where it works, for it cuts off their roots. Fairies of one class were supposed to assume its form. 'Urchin' came to mean 'fairy' without reference to the hedge-hog-shape; hence, because fairies are little and mischievous, it came to be applied to a child.

3. **Harpier**] HARRY ROWE. Probably derived from '*Harpya*,' a harpy. The additional *i* brings it nearer to the derivation.

STEEVENS. It may, however, be only a misspelling, or a misprint, for *harpy*. So in Marlowe's *Tamburlaine*, &c., 1590: 'And like a *harper* tyers upon my life.' [COLLIER (ed. 2). In the 8vo ed., which is of the same date, it stands *Harpy*. Dyce's *Marlowe*, i, 51.]

DYCE (ed. 2). It is doubtless as Steevens suggested.

CLARENDON. The Hebrew word *Habar*, 'incantare,' mentioned in Scot's *Discovery of Witchcraft*, xii, 1, may be the origin of the word.

PATON (*N. and Qu.* 6 Nov. 1869). The long-clawed crab is called on the east coast of Scotland the 'Harper crab.' See Sibbald's *Hist. of Fife and Kinross*, and Jamieson's *Scot. Dict.* s. v.

GUIZOT. C'est probablement quelque animal que la sorcière désigne ainsi en raison de la ressemblance de son cri avec le son d'une corde de harpe.

JORDAN. Hecate's attendant is only indicated as a little spirit sitting in a thick fog, and each of the other three witches have attendants in the shape of animals, such as a cat, an urchin, and a toad. I have conjectured therefore, with tolerable certainty, that Sh. here wrote: *herpler*, i. e. waddler (*Watschler*).

3. **'Tis time**] STEEVENS. This familiar does not cry out that it is time for them

Toad, that under cold stone 6
Days and nights has thirty one

6. *Toad, that*] *Toadstool,* Bullock.* *under cold*] *under the cold* Rowe ii, +, Cap. Mal. Rann, H. Rowe, Coll. i, White, Dyce ii, Huds. ii. *under coldest* Steev. Var. Sing. i. *under cold cold* Anon.* *under some cold* Anon.* *under coldè* Allen.

7. *has*] *ha's* F_1F_2. *has,* Pope, +, Jen. *hast,* Han. *hast* Cap. Steev. Var. Sing. i, Knt, Dyce, Ktly, Huds. ii.

one] Cap. *one,* Pope, +, Jen. *one:* Ff, Rowe.

---

to begin their enchantments; but *cries,* i. e. gives them the signal, upon which the Third Witch communicates the notice to her sisters. [See Appendix, p. 389. ED.]

5. CLARENDON. The imagination of the poets contemporary with Sh. ran riot in devising loathsome ingredients for witches' messes. Compare Webster, *Duchess of Malfi,* ii, 1, p. 67, ed. Dyce: 'One would suspect it for a shop of witchcraft, to find in it the fat of serpents, spawn of snakes, Jews' spittle,' &c. Lucan perhaps excels them all. See the Pharsalia, Bk vi, 667–681.

GUIZOT, (translating this line by: 'Jetons dans ses entrailles empoisonnées,' notes) Shakespeare met souvent ainsi dans la bouche de ses sorcières des phrases interrompues, auxquelles elles semblent attacher un sens complet.

6. **under cold**] STEEVENS. The slight change I have made has met the approbation of Dr Farmer, or it would not have appeared in the text.

KNIGHT. The line is certainly defective in rhythm, for a pause here cannot take the place of a syllable, unless we pronounce 'cold'—*co-old.* There is no natural retardation.

COLLIER. Laying only due and expressive emphasis upon 'cold,' it may be doubted whether the line be defective. There seems no reason for preferring the superlative degree [of Steevens], and it is more likely that the definite article [of Pope] dropped out in the printing.

HUDSON (ed. 1). To our ear the extending of 'cold' to the time of two syllables *feels* right enough.

DELIUS. In order to weaken the force of the consecutive consonants, an involuntary pause should perhaps occur between 'cold' and 'stone'; just as in Mid. N. D., II, i, 7, 'Swifter than the moon's sphere.'

STAUNTON. We ought probably to read, with Pope, '*the* cold,' or '*a* cold stone.'

WHITE. The line in the Folio is so detrimentally defective that we gladly, though perhaps unwarrantably, accept Pope's emendation.

DYCE (ed. 2). The article, which is required not only for the metre, but for the sense, has been omitted by mistake. Yet the mutilated line has found its defenders and admirers (who, we may be sure, if the Folio, in As You Like It, II, v, instead of 'Under *the* greenwood tree,' &c., had given us *Under greenwood tree,* &c., would have defended and admired that mutilated line also).

KEIGHTLEY. I read 'under*neath*,' as in Jonson's line, 'Underneath this stone doth lie.'

CLARENDON. Perhaps the line is right as it stands, the two syllables 'cold stone' when slowly pronounced being equivalent to three, as Tempest, IV, i, 110: 'Earth's increase, foison plenty.'

ABBOTT (§ 484). See I, ii, 5.

7. **has**] SINGER (ed. 2). The speaker is not addressing the toad, but is giving instructions for the charm.

Swelter'd venom sleeping got,
Boil thou first i' the charmed pot.
All. Double, double toil and trouble;
Fire burn and cauldron bubble.
Sec. Witch. Fillet of a fenny snake
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and howlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.
All. Double, double toil and trouble;
Fire burn and cauldron bubble.
Third Witch. Scale of dragon, tooth of wolf,

8. *venom sleeping*] *venom, sleeping* H. Rowe, Sing. Del. Ktly.
9. *charmed*] *charm'd* Cap.
10, 20, 35. *Double, double*] Steev. *Double, double*, Ff, +, Cap. Knt, Sing. ii, Ktly.
12. Sec. Witch.] 1 Witch. Pope ii, Theob. Warb. Johns. Mal. Rann, H. Rowe.
16. *blind-worm's*] *blind-worm* Pope.

8. **sweltered**] STEEVENS. This word seems to signify that the animal was moistened with its own cold exudations. In Boccace's *Novels*, 1620, is: '—an huge and mighty *toad* even *weltering* (as it were) in *a hole full of poison*.'

CLARENDON. This word is generally used of the effect of heat. Webster defines it, 'To exude like sweat.'

venom] HUNTER. There is a paper by Dr Davy in the *Philosophical Transactions* of 1826, in which it is shown that the toad *is* venomous, and moreover that 'sweltered venom' is peculiarly proper, the poison lying diffused over the body immediately under the skin. This is the second instance in this play of Sh.'s minute exactness in his natural history.

10, 11. ABBOTT (§ 504). The verse with four accents is rarely used by Sh. except when witches or other extraordinary beings are introduced as speaking. Then he often uses a verse of four accents with rhyme.

For the various translations of these lines into German, see Appendix, p. 455. ED.

16. **blind-worm**] STEEVENS. The *slow-worm*. So Drayton, *Noah's Flood*: 'The small-eyed *slow-worm* held of many *blind*.'

CLARENDON. In Timon, IV, iii, 182, the 'eyeless venom'd worm.'

17. **howlet**] CLARENDON. In Holland's Pliny, Bk x, ch. xvii, is 'Of Owles, or Howlets'; and Cotgrave gives 'Hulotte; f. A Madgehowlet,' and 'Huette; f. An Howlet, or the little Horne-Owle.'

22. HUDSON. Ben Jonson, whose mind dwelt more in the circumstantial, and who spun his poetry much more out of the local and particular, made, in his 'Mask of Queens,' a grand showing from the same source [as that from which Sh. drew the

Witches' mummy, maw and gulf
Of the ravin'd salt-sea shark, 23

23. *Witches'*] Theob. ii. *Witches* Ff. *Witch's* Sing. i, Huds. Ktly.
24. *ravin'd*] *ravening* Pope, +, Jen. *ravin* Mason conj. Rann.
24. *salt-sea shark*] Cap. *salt Sea sharke* Ff. *salt sea-shark* Pope, +.

present materials, viz., the popular belief of the times]. But his powers did not permit, nor did his purpose require, him to select and dispose his materials so as to cause anything like such an impression of terror. Sh. so weaves his incantations as to cast a spell upon the mind, and force its acquiescence in what he represents; explode as we may the witchcraft he describes, there is no exploding the witchcraft of his description; the effect springing not so much from what he borrows as from his own ordering thereof.

23. **mummy**] NARES. Egyptian mummy, or what passed for it, was formerly a regular part of the *Materia Medica*. The Dean of Westminster [William Vincent], in his *Commerce &c. of the Ancients*, says that it was medical, 'not on account of the cadaverous, but the aromatic, substance.'

DYCE (*Note on* 'Your followers Have swallow'd you like mummia.'—*The White Devil*, I, i. Webster, *Works*, vol. i, p. 10). The most satisfactory account of the different kinds of mummy formerly used in medicine is to be found in a quotation from Hill's *Materia Medica* in Johnson's Dict., s. v. 'The Egyptian mummies,' says Sir Thomas Browne, 'which Cambyses or time hath spared, avarice now consumeth. Mummie is become merchandise, Mizraim cures wounds, and Pharaoh is sold for balsams.'—*Urn-Burial*, p. 28, ed. 1658.

CLARENDON. Sir Thomas Browne, in his Fragment on Mummies, tells us that Francis the First always carried mummy with him as a panacea against all disorders. Some used it for epilepsy, some for gout, some used it as a styptic. He goes on: 'The common opinion of the virtues of mummy bred great consumption thereof, and princes and great men contended for this strange panacea, wherein the Jews dealt largely, manufacturing mummies from dead carcases and giving them the names of kings, while specifics were compounded from crosses and gibbet-leavings.'

gulf] CLARENDON. *Gulf*, in the sense of arm of the sea, is derived from the French *golfe*, Italian *golfo*, and connected with the Greek κόλπος: but in the sense of whirlpool or swallowing eddy, it is connected with the Dutch *gulpen*, our 'gulp,' to swallow, and with the old Dutch *golpe*, a whirlpool. So Wedgwood. 'Gulf,' with the latter derivation, is applied also to the stomach of voracious animals.

24. **ravin'd**] STEEVENS. That is, glutted with prey. *Ravin* is the ancient word for *prey obtained by violence*. So, in Drayton's *Polyolbion*, Song 7: '—— but a den for beasts of *ravin* made.' See Meas. for Meas., I, ii, 123.

MONK MASON. It does not follow that because *ravin* may signify *prey*, *ravined* should signify *glutted with prey*. I believe we ought to read *ravin*. As in All's Well, III, ii, 120. *Ravined* cannot mean *glutted with prey*, but the reverse.

STEEVENS. However, in Phineas Fletcher's *Locusts*, 1627 [Canto iii, st. 18.—CLARENDON] *raven'd* occurs as in the present text: '—— But with his raven'd prey his bowells broke.'

MALONE. To *ravin*, according to Minsheu, is to *devour*, or *eat greedily*. *Ravin'd* is used for *ravenous*, the passive participle for the adjective.

SINGER. Horman's *Vulgaria*, 1519: 'Thou art a *ravenar* of delycatis.'

Root of hemlock digg'd i' the dark,
Liver of blaspheming Jew,
Gall of goat and slips of yew
Sliver'd in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe
Ditch-deliver'd by a drab,
Make the gruel thick and slab:
Add thereto a tiger's chaudron,

28. *Sliver'd*] *Silver'd* Dav. Rowe ii, Hal.
33. *tiger's*] *tigars* F_2.
33. *chaudron*] Cap. *chawdron* Ff. *chauldron* Sing. ii, Ktly.

27. **yew**] DOUCE. This tree was reckoned poisonous. See Batman *Uppon Bartholome*, l. xvii, c. 161.

28. **Sliver'd**] STEEVENS. A common word in the North, meaning to cut a piece, or a slice. See Lear, IV, ii, 34.

DYCE (*Gloss.*) To cleave, to split, to cut off, to slice off, to tear off ('To Slive, Sliver, *Findo*.'—Coles's *Lat. and Eng. Dict.*)

28. **eclipse**] CLARENDON. A most unlucky time for lawful enterprises, and therefore suitable for evil designs. Compare Milton, *Par. Lost*, i, 597: 'As when the sun . . . from behind the moon In dim eclipse disastrous twilight sheds.' And in *Lycidas*, he says of the unlucky ship that was wrecked, line 101, 'It was that fatal and perfidious barque Built in the eclipse.'

30. **Finger**] JOHNSON. It is observable that Sh., on this great occasion, which involves the fate of a king, multiplies all the circumstances of horror. The babe, whose finger is used, must be strangled in its birth; the grease must not only be human, but must have dropped from a gibbet, the gibbet of a murderer; and even the sow, whose blood is used, must have offended nature by devouring her own farrow. These are touches of judgement and genius.

32. **slab**] CLARENDON. Thick, slimy. The same word is found as a substantive, meaning mud or slime. There is also 'slabber,' a verb, to soil. Another form of the adjective is 'slabby.' We find no other example of the adj. 'slab.' Etymologically it is doubtless related to 'slobbery.' See Hen. V: III, v, 13.

33. **chaudron**] STEEVENS. That is, entrails, a word formerly in common use in the books of cookery, in one of which, printed in 1597, I meet with a receipt to make a pudding of a calf's *chaldron*. Again, in Decker's *Honest Whore*, 1635: 'Sixpence a meal, wench, as well as heart can wish, with calves' *chauldrons* and chitterlings.' At the coronation feast of Elizabeth of York, queen of Henry VII, among other dishes, one was 'a swan with *chaudron*,' meaning sauce made with its entrails.

WHITE. This seems to have been the *omentum* or rim; it was certainly some part of the entrails.

DYCE (*Gloss.*) 'A Calves chauldron, *Echinus vituli*.'—Coles's *Lat. and Eng. Dict.*

CLARENDON. Probably like the German *Kaldaunen*, with which it is connected, 'chaudron' is a plural noun and should be spelt 'chaudren.' It is spelt 'chaldern'

For the ingredients of our cauldron.

All. Double, double toil and trouble; 35
Fire burn and cauldron bubble.

Sec. Witch. Cool it with a baboon's blood,
Then the charm is firm and good.

Enter HECATE.

Hec. O, well done! I commend your pains;

34. *ingredients*] Dav. *Ingredience* Ff, Cap.

cauldron] *cawdron* F_1F_2, Dav.

38. Enter....] Ritson, Dyce, Sta. White, Hal. Knt ii. Enter Hecat, and the other three Witches. Ff (Hecate, F_3F_4), Steev. Var. Sing. Knt i. Enter Hecate and other Witches Coll. Enter Hecate to the other three Witches Glo. Cam. Cla. Enter Hecate and other three Witches Rowe, et cet.

39. *O*] om. Anon.*

---

in Cotgrave, who gives 'calves chaldern' as a translation of *Fraise*. We find, however, 'chaudrons,' or 'chaldrons,' in one of Middleton's plays, vol. iii, p. 55, ed. Dyce, 1840.

34. **ingredients**] See note I, vii, 11.

37. **baboon**] WALKER (*Crit.* ii. 27). Here may be noticed *báboon*. Gifford, note on Jonson, *Cynthia's Revels*, I, i, vol. ii, p. 240,—'nor your hyæna, nor your babion.' 'Our old writers spelt this word in many different ways; all, however, derived from *bavaan*, Dutch. We had our knowledge of this animal from the Hollanders, who found it in great numbers at the Cape.' (Is not the Dutch word *Baviaan?* [So it would seem from Sewel's Dict.—LETTSOM.] There is a spot in Caffraria called *Bavians-kloof*, or *the Baboons' Valley;* and with this one of our old forms, *Babion*, *ut supra*, agrees.) The *Bávian* is one of the performers in the rustic pageant, *Two Noble Kinsmen*. So also pronounce '*báboon*' in Pericles, IV, vi, 189.

38. **Enter Hecate**] RITSON. The insertion of these words '*and* the *other Three Witches*' in the Folio must be a mistake. There is no reason to suppose that Sh. meant to introduce more than *Three* Witches upon the scene.

STEEVENS. Perhaps they were brought on for the sake of the approaching dance. Surely the original triad of hags was insufficient for the performance of the 'antic round,' introduced in line 130.

ANONYMOUS. Sh. probably wrote 'the other witches.' The word '*three*' having been introduced in all the former instances, might have crept in, through the inadvertency of the printer.

DYCE (*Remarks*, &c., p. 200). 'What other three Witches are intended' is plain enough,—*the three* who now enter for the first time, there being already *three* on the stage: the number of Witches in this scene is six.

HUNTER (*New Ill.*, &c., ii, 163). The play opens with three witches only. At their interview with Macbeth and Banquo there are three only. In III, v, when Hecate is first introduced, there are only three. At the opening of IV we find the three around their cauldron, when after awhile occurs this stage-direction [in the Folio, *ut supra*]. What other three? We have had no witches so far, except the three to whom Hecate enters; and when Macbeth enters, it is manifest that it is the same three witches whom we have had from the beginning, who declare his fortune to him, and no other; so that if three strange witches enter with Hecate, they are mute, and, moreover, have nothing to do.

And every one shall share i' the gains:
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.

[*Music and a song:* 'Black spirits,' &c.

[*Exit Hecate.*

Sec. Witch. By the pricking of my thumbs,
Something wicked this way comes:—
Open, locks,
Whoever knocks!

43. *Enchanting*] Steev. *Inchanting* Ff, +, Cap. Jen. Mal.

song:] Stanza of four lines inserted by Rowe, +, Jen. Mal. Steev. Var. Rann, Sing. i, Elwin, Huds. ii.

43. [Exit Hecate.] Dyce. om. Ff. Hecate retires. Glo. Exit. Sta.

45. [Knocking.] Coll. White, Del.

46, 47. *Open...knocks!*] Dyce, Del. Sta. White, Glo. Cam. Cla. One line, Ff.

DYCE (*Few Notes*, &c., p. 128). When, in my *Remarks*, &c., I said that 'the number of Witches in this scene is six,' I made a great mistake, which was obligingly pointed out to me by Mr Macready. '*The other three Witches*' means the three already on the stage,—they being the *other* three, when enumerated along with Hecate, who may be considered as the chief Witch. *Three* Witches are quite sufficient for the business of the scene; and as far as concerns the effect to be produced on the spectators, are even more impressive than six.

DYCE. Various dramas, written long after *Macbeth*, afford examples of stage-directions worded in the same unintelligible style. E. g., Cowley's *Cutter of Coleman Street* opens with a soliloquy by *Trueman Junior:* his father presently *joins him*, and the stage-direction is, 'Enter Trueman Senior, AND TRUEMAN JUN.' Again, the second act of that play commences with a soliloquy by *Aurelia;* and, when Jane *joins her*, we find, 'Enter AURELIA, Jane.'

39–47.] See CLARENDON, Appendix, p. 392. ED.

43. **song**] STEEVENS. In a former note [ed. 1778] I had observed that the original ed. contains only the first two words of this song; but have since discovered the entire stanza in '*The Witch*,' by Middleton. The song was, in all probability, a traditional one. Perhaps this musical scrap (which does not well accord with the serious business of the scene) was introduced by the players.

MALONE. Scot (*Discovery of Witchcraft*, 1584), enumerating the different kinds of spirits, particularly mentions *white, black, grey*, and *red* spirits.

COLLIER. Doubtless it does not belong to Middleton more than to Sh.; but it was inserted in both dramas, because it was appropriate to the occasion.

DYCE [quotes Collier and adds,] but qy?

[For this song see Appendix, pp. 339, 404. ED.]

44. **pricking**] STEEVENS. It is a very ancient superstition that all sudden pains of the body, which could not naturally be accounted for, were presages of somewhat that was shortly to happen. Hence Upton has explained a passage in the *Miles Gloriosus* of Plautus: Timeo quod rerum gesserim hic, ita *dorsus totus prurit.*

46, 47. CAPELL thus prints these lines: 'Open, locks, Whoever knocks.' Similarly in V, i, 38: 'The thane of *Fife* Had a wife; Where is she now?'

Enter MACBETH.

Macb. How now, you secret, black, and midnight hags!
What is't you do?
All. A deed without a name.
Macb. I conjure you, by that which you profess,
Howe'er you come to know it, answer me:
Though you untie the winds, and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodged and trees blown down;

48. SCENE II. Pope, Han. Warb. Johns. Jen. 55. *bladed*] *bearded* Beisly.*

50. **conjure**] CLARENDON. *Conjure* seems to be used by Sh. always with the accent on the first syllable, except in Rom. & Jul., II, i, 26, and Oth., I, iii, 105. In both these passages Sh. says 'conjúre' where we should say 'cónjure.' In all other cases he uses 'cónjure,' whether he means (1) 'adjure,' (2) 'conspire,' or (3) 'use magic arts.'

53. **churches**] DOUCE (i, 396). It might well be supposed that the witches' formidable power would be occasionally directed against *churches*. It is therefore by no means improbable, that in order to counteract this imaginary danger, the superstitious caution of our ancestors might have planted the yew tree in their churchyards, preferring this tree not only on account of its vigour as an evergreen, but as independently connected, in some now forgotten manner, with the influence of evil powers.

yesty] WEDGEWOOD. *Yeast* probably arises from an imitation of the hissing noise of fermentation. Anglosaxon *yst*, a tempest, storm. *Ystig*, stormy, may be compared with '*yesty* waves.'

55. **bladed**] COLLIER (*Notes*, &c. (ed. 2) p. 425). We are to recollect that 'bladed' corn is never 'lodged,' or layed; but corn which is heavy in the ear is often borne down by wind and rain. Sh. must have been aware that green corn, or corn in the blade, is not liable to be affected by violent weather. Hence we may infer that he wrote [according to the (MS)] '*bleaded* corn,' which means, in some of the provinces, and perhaps in Warwickshire, ripe corn, corn ready for the sickle. *Blead* is a general name for fruit; and the *bleading* of corn means the yielding of it, the quantity of grain obtained.

SINGER (*Sh. Vind.* &c., p. 256). Hear what Barnaby Googe says, in his *Trans. of Heresbach's Husbandry*, 1601: 'The corne, they say, doth *lie in the blade* xv daies, flowreth xv daies, ripeth xv daies.' Again, 'the *eare*, which first appears *inclosed in the blade*, flowreth the fourth or fifth day after.' '*Bladed* corn,' therefore, is corn when the ear is enclosed in the *blade*; at which time it is particularly subject to be *lodged* by storms, &c. It is not *blead*, but *blâed*, or *blâde*, that our ancestors used to signify any kind of fruit. The *bleeding* of corn, not *bleading*, for the *yielding* of it, is common in the North.

COLLIER (ed. 2). That 'corn just come into the ear' 'is very liable to be lodged,' is a mistake; it is most liable to be lodged when it is heavy in the ear, ripe and

Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations; though the treasure
Of nature's germens tumble all together,
Even till destruction sicken; answer me 60

57. *slope*] *stoop* Cap. conj. Coll (MS). 59. *nature's*] Pope ii. *Natures* Ff. *germens*] Glo. Dyce ii. Cla. Huds. ii. *germaine* F_1F_2. *germain* F_3F_4, Dav. *germains* Pope. *germen* Del *german* Elwin, Hal. *germins* Theob et cet.

59. *all together*] Pope. *altogether* Ff

ready for the sickle, and such is the meaning of 'bleaded,' from A. S. *blædan*. In the next line the MS also instructs us to read *o'er* for 'on,' and in line 57 *stoop* for 'slope.'

STAUNTON. Had Mr Collier turned to chap. iv, Bk i, of 'Scot's *Discovery of Witchcraft*,'—a work Sh. was undoubtedly well read in,—he would have found, among other actions imputed to witches, 'that they can transferre *corn in the blade* from one place to another.' And from the article on *Husbandry* in Comenius, *Janua Linguarum*, 1673, he might have learned that 'As soon as standing corn shoots up to *a blade*, it is in danger of scathe by a tempest.'

CLARENDON. The epithet is used with 'grass,' Mid. N. D., I, i, 211.

57. **slope**] CLARENDON. A very unusual construction. The word 'slope' does not occur elsewhere in Sh.'s dramas.

59. **germens**] THEOBALD (*Note on* Lear, III, ii, 8: 'Crack nature's mould, all germins spill at once'). Mr Pope has explain'd Germains to means *relations*, or *kindred* Elements. Then it must have been *germanes* (from the Latin, *germanus*). But the Poet here means 'spill all the *Seeds of Matter*, that are,' &c. To retrieve which Sense we must write *Germins*; and so we must again in Macbeth. And to put this Emendation beyond all Doubt, I'll produce one more Passage, where our Author not only uses the same Thought again, but the Word that ascertains my Explication. In Winter's Tale, IV, iv, 490: 'Let Nature crush the sides o' th' Earth together, And marr the *Seeds* within.'

ELWIN. The ancient reading has been altered to *germins*, to the annihilation of its true meaning, and the unspeakable depreciation of its force. Nature's *german* are *nature's kindred*, or *those who stand in the relation of brotherhood to one another*; that is, *mankind in general. The treasure of nature's german* is, therefore, *the treasures, or the best, of the human race.* Sh. frequently uses the term *nature* for *human nature*, as in Lear, III, ii, 8.

DELIUS. It is unnecessary to read 'germens,' since 'germen' is in itself a collective noun.

WHITE. Germins are sprouting seeds. The word is here used in the largest figurative sense.

59, 60. **germens...destruction**] RUSHTON (*Archiv f. n. Sprachen*, xl). 'It is to be observed that there is wast, *destruction*, and exile. Wast properly is in houses, gardens, in timber trees, either by cutting them down, or topping them, or doing any act whereby the timber may decay. If the tenant cut down timber trees, this is wast; and if he suffer the young *germins* to be destroyed, this is *destruction*.'—*Coke upon Littleton*, 53, a.

60. **destruction sicken**] CLARENDON. Compare Twelfth Night, I, i, 3. A some-

To what I ask you.

First Witch. Speak.

Sec. Witch. Demand.

Third Witch. We'll answer.

First Witch. Say, if thou'dst rather hear it from our mouths,
Or from our masters?

Macb. Call 'em, let me see 'em.

First Witch. Pour in sow's blood, that hath eaten
Her nine farrow; grease that's sweaten
From the murderer's gibbet throw
Into the flame.

All. Come, high or low;
Thyself and office deftly show!

Thunder. *First* Apparition: *an armed Head.*

Macb. Tell me, thou unknown power,—

62. *thou'dst*] Cap. *th' hadst* Ff, +, Jen.

63. *masters?*] Pope, +, Jen. Dyce, Del. Glo. Cam. Cla. Huds. ii. *masters.* Ff. *masters'?* Cap. et cet.

'em.....'em] *them.....them* Cap. Steev. Var. Sing. i, Knt.

65. *grease*] Pope. *greaze* F_1, Dav. *greace* $F_2F_3F_4$. *grace* Rowe ii.

68. First...] 1. Apparation, an Armed Head. Ff (Apparition, F_3F_4). Apparition of an armed Head rises. Rowe, +.

69. *power,*—] Cap. *power*— Rowe, +. *power.* Ff.

---

what similar personification is found in the dirge which Collins wrote for Cymbeline: 'Beloved till life can charm no more, And mourn'd till Pity's self be dead.'

63. **'em**] COLLIER. Some modern actors lay a peculiar emphasis on *them*, which could not be meant by Sh. if he wrote the contraction of ''em' for *them* in both instances.

64. **sow's**] STEEVENS. Sh. probably caught this idea from the laws of Kenneth II, of Scotland: 'If a *sowe eate hir pigges*, let hyr be stoned to death and buried.'—Holinshed's *History of Scotland*, edit. 1577, p. 181.

65. **farrow**] CLARENDON. This word comes from A. S. *fearh*, a little pig, or litter of pigs. It is found in Holland's Pliny, Bk viii, c. 51: 'One sow may bring at one farrow twentie pigges.'

sweaten] For instances of irregular participial formation see ABBOTT (§ 344).

66. **gibbet**] DOUCE. Apuleius, in describing the process used by the witch, Milo's wife, for transforming herself into a bird, says that 'she cut the lumps of flesh of such as were hanged.' See Adlington's translation, 1596, p. 49, a book certainly used by Sh. on other occasions.

68. **deftly**] CLARENDON. Aptly, fitly; it is connected with A. S. *gedæftan*, p.p. *gedæft*, to be fit, ready, prepared.

armed Head] UPTON. The armed head represents symbolically Macbeth's head cut off and brought to Malcolm by Macduff. The bloody child is Macduff untimely ripped from his mother's womb. The child with a crown on his head, and a bough

First Witch. He knows thy thought:
Hear his speech, but say thou nought.

First App. Macbeth! Macbeth! Macbeth! beware Macduff;
Beware the thane of Fife. Dismiss me: enough. [*Descends.*

Macb. Whate'er thou art, for thy good caution thanks;
Thou hast harp'd my fear aright: but one word more,—

First Witch. He will not be commanded: here's another,
More potent than the first.

Thunder. *Second* Apparition: *a bloody Child.*

Sec. App. Macbeth! Macbeth! Macbeth!

Macb. Had I three ears; I'd hear thee.

Sec. App. Be bloody, bold, and resolute; laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth. [*Descends.*

Macb. Then live, Macduff: what need I fear of thee?
But yet I'll make assurance double sure,

71. Rowe. Two lines, Ff.

72. [Descends.] Rowe. He Descends. Ff.

74. *Thou hast*] *Thou'st* Pope, +, Dyce ii, Huds. ii.

more,—] Dyce. *more*— Rowe, +. *more.* Ff, Cap.

76. Second.....] 2 Apparition, a Bloody Childe. Ff. Apparition of a bloody Child rises. Rowe, +.

78–81. *Had...Macbeth.*] Lines end *bold,....man,....Macbeth.* Reed (1803, 1813), Var. Sing. i.

79. Rowe. Two lines, Ff.

83. *assurance double*] Pope. *assurance: double* F_1. *assurance, double* F_2 F_3F_4.

double sure] *double-sure* Huds. ii.

---

in his hand, is the royal Malcolm, who ordered his soldiers to hew them down a bough and bear it before them to Dunsinane.

CLARENDON. This gives additional force to the words 'He knows thy thoughts.'

70. **nought**] STEEVENS. Silence was necessary during all incantations. So, in *Doctor Faustus*, 1604: 'demand no questions,— But in dumb *silence* let them come and go.' Again, in Tempest, IV, i, 126.

72. **enough**] STAUNTON. It was the ancient belief that spirits called to earth by spells and incantations were intolerant of question and eager to be dismissed. See 2 Hen. VI: I, iv, 31.

76. CLARENDON. Observe, too, that the second apparition, Macduff, is 'more potent than the first,' Macbeth.

78. **three ears**] SEYMOUR. You need not repeat anything to my eager attention, for had I a distinct organ of hearing for every word thou utterest, they should all be engaged in listening.

HUDSON. So the expression still in use, 'I listened *with all the ears I had.*'

80. See Holinshed, Appendix, p. 367.

83. **double**] RUSHTON (*Sh. a Lawyer*, p. 20). Referring not to a single, but to a conditional, bond, under or by virtue of which, when forfeited, double the principal sum was recoverable.

And take a bond of fate: thou shalt not live;
That I may tell pale-hearted fear it lies,
And sleep in spite of thunder.

Thunder. *Third* Apparition: *a Child crowned, with a tree in his hand.*

What is this,
That rises like the issue of a king,
And wears upon his baby-brow the round
And top of sovereignty?

All. Listen, but speak not to't.

Third App. Be lion-mettled, proud, and take no care

86, 87. *What...king,*] Rowe. One line, Ff.
86. Third...] 3 Apparation...hand. Ff (Apparition, F_3F_4). Apparition of... rises. Rowe, +.
88. *baby-brow*] Hyphen, Ff, +, Dyce, Glo. Cam. Cla.
89. *to't*] om. Pope, +, Cap. Steev.
90. *lion-mettled*] Hyphen, Dav.

LORD CAMPBELL (p. 111). Macbeth did not consider what should be the penalty of the bond, or how he was to enforce the remedy, if the condition should be broken. He goes on, in the same legal jargon, to say that he 'shall live *the lease* of nature.' But unluckily for Macbeth, the lease contained no covenants *for title* or *quiet enjoyment*:—there were likewise *forfeitures* to be incurred by the tenant,—with *a clause of re-entry*,—and consequently he was speedily *ousted*.

CLARENDON. By slaying Macduff he will bind fate to perform the promise.

89. top] THEOBALD (Nichols's *Lit. Illust.* ii, 529). Is the Crown properly the *top* of sovereignty, or only the emblem and distinguishing mark of that high rank? I would read *type*. So in 3 Hen. VI: I, iv, 121; and Rich. III: IV, iv, 244.

JOHNSON. The *round* is that part of the crown that encircles the head. The *top* is the ornament that rises above it.

WHITE. Sh. makes Macbeth call the crown 'the round of sovereignty' here and elsewhere—first, obviously, in allusion to the form of the ornament. That is prose; but immediately his poetic eye sees that a crown is the external sign of the complete possession of the throne. It is the visible evidence that the royalty of its wearer lacks nothing, but is '*totus, teres, atque rotundus*'—that it is finished, just as 'our little life is *rounded* with a sleep.' But the crown not only completes (especially in the eye of Macbeth, the usurper) and rounds, as with the perfection of a circle, the claim to sovereignty, but it is figuratively the top, the summit, of ambitious hopes. Sh. often uses 'top' in this sense—e. g. 'the top of admiration,' 'the top of judgement,' 'the top of honor,' 'the top of happy hours.' All this flashed upon Sh. through his mind's eye, as he saw the circlet upon the top of the child's head. Dr Johnson's note is a fair specimen of his ability to comprehend and elucidate the *poetry* of Sh. Learned and wise as he was, the power of sympathetic apprehension of the higher and subtler beauties of poetry, possessed by many a man whose only skill in letters is to read and write, seems to have been lacking in the great moralist.

90–93. SINGER, in the *Preface to Sh.'s Text Vindicated*, p. vii, says that in his copy of F_3 these lines have been corrected in MS, as follows:

Who chafes, who frets, or where conspirers are:
Macbeth shall never vanquished be until
Great Birnam wood to high Dunsinane hill
Shall come against him. [*Descends.*

Macb. That will never be:
Who can impress the forest, bid the tree
Unfix his earth-bound root? Sweet bodements! good!
Rebellion's head, rise never, till the wood

93. *Birnam*] *Byrnam* $F_1F_2F_3$.
Birnam wood...Dunsinane hill] *Birnam-wood...Dunsinane-hill* Ktly.
high Dunsinane] *high Dunsmane* F_1. *Dunsinane's high* Pope, +. *Dunsinane high* Cap.

94. [Descends.] Rowe. Descend. Ff.

97. *Rebellion's head*] Theob. conj. Han. Coll. ii (MS), Sing. ii, Dyce, White, Glo. Cam. Cla. Huds. ii. *rebellious dead* Ff, Dav. Rowe, Pope, Hal. *rebellious head* Theob. et cet.

Be Lion-*hearted*, proud, and take no care,
Who chafes, *who* frets, or where conspirers are,
Macbeth shall never vanquish'd be *or slaine*
Till Birnam-wood shall come to Dunsinane.

93. **Birnam**] See V, iv, 3.

Dunsinane] RITSON. The present quantity of *Dunsinane* is right. In every subsequent instance the accent is misplaced. Thus, in Hervey's *Life of King Robert Bruce*, 1729 (a good authority):

'Whose deeds let Birnam and *Dunsinnan* tell,
When Canmore battled, and the villain fell.'

STEEVENS. This accent may be defended on the authority of Andrew of Wyntown's *Cronykil*, b. vi, ch. xviii:

'A gret hows for to mak of were
A-pon the hycht of Dwnsynāne.'—v. 120.

It should be observed, however, that Wyntown employs both quantities. Thus, in b. vi, ch. xviii, v. 190:

'—— —— the Thane wes thare
Of Fyfe, and till Dwnsynāne fare
To byde Makbeth;—.'

WARTON. Prophecies of apparent impossibilities were common in Scotland; such as the removal of one place to another. Thus Sir David Lindsay:

'Quhen the Bas and the Isle of May
Beis set upon the Mount Sinay,
Quhen the Lowmound besyde Falkland
Be liftit to Northumberland——.'

CLARENDON. Now spelt 'Dunsinnan.'

[See FRENCH. *Genealogy*, &c., p. 288. ED.]

95. **impress**] JOHNSON. Who can command the forest to serve him like a soldier impressed?

97. **Rebellion's head**] THEOBALD. It looks to me as if [the Editors] were content to believe the Poet genuine, wherever he was mysterious beyond being under-

Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom. Yet my heart
Throbs to know one thing: tell me,—if your art
Can tell so much,—shall Banquo's issue ever
Reign in this kingdom?
All. Seek to know no more.
Macb. I will be satisfied: deny me this,
And an eternal curse fall on you! Let me know,—
Why sinks that cauldron? and what noise is this? [*Hautboys.*

98. *Birnam*] *Byrnan* F_1. *Byrnam* F_2F_3.
100, 110. *heart*] *Hart* F_1.
103. [The Cauldron sinks into the ground. Rowe, +.
105. [Thunder; and the Cauldron sinks. Horrid Musick. Cap.
105. *Let me know*] Separate line, Abbott.
105, 106. *know,—*] *know.* Ff, Pope, Han. Coll. Glo. Cla. *know—* White. *know* Walker.
106. [Hautboys.] Theob. Hoboyes. $F_1F_2F_3$. Hoboys. F_4, Pope. om. Cap.

---

stood. The Emendation of one Letter gives us clear Sense, and the very Thing which Macbeth should be suppos'd to say here. We must restore: 'Rebellious *Head*,' [or 'Rebellion's Head,'—given in *Sh. Restored*, p. 187.] i. e. Let Rebellion never make Head against me, till a Forest, &c. Sh. very frequently uses this Term to this Purpose, thus in 1 Hen. IV: III, ii, 167; ib. V, i, 66; 2 Hen. IV: I, iii, 71; Hen. VIII: II, i, 108; Cor., II, ii, 92.

DYCE, WHITE. Hanmer's reading is evidently right.

HALLIWELL. The modern readings, *rebellious head*, or *rebellion's head*, do not agree with the context; for Macbeth, relying on the statements of the apparition, was firmly impressed with the belief that none of woman born could prevent his living 'the lease of nature.' Confiding in the literal truth of this prophecy, his fears were concentrated on the probable re-appearance of the dead, alluding more especially to the ghost of Banquo; and these fears were then conquered by th apparent impossibility of the movement of Birnam wood to Dunsinane. The firs prophecy relieves him from the fear of mortals; the second from the fear of the dead

CLARENDON. The expression is evidently suggested to Macbeth by the apparitio of the armed head.

CLARKE. Our reason for adopting 'Rebellious head' is that it departs less fror the original; and not only expresses 'rebellious body of men,' 'insurgent force,' bu allows the inclusive effect of reference to the apparition of the 'armed head' that Macbeth has lately beheld.

98. **our**] LETTSOM [ap. Dyce (ed. 2)]. Read *your*. See WALKER'S *Crit.*, ii, 7:— Instances of *your* misprinted for *our*.

CLARENDON. [Whether 'our' or *your*] the words seem strange in Macbeth s mouth.

99. **lease of nature**] RUSHTON (*Sh. a Lawyer*, p. 31). That is, lease for term of life. See *Litt.*, s. 57.

106. **noise**] STEEVENS. This was often literally synonymous for *musick*. Thus Spenser, *Fairy Queen*, Bk i, xii, 39: 'During which time there was a heavenly

First Witch. Show!
Sec. Witch. Show!
Third Witch. Show!
All. Show his eyes, and grieve his heart; 110
Come like shadows, so depart!

A show of eight Kings, *the last with a glass in his hand; Banquo's Ghost following.*

Macb. Thou art too like the spirit of Banquo: down!

111. *like*] *light* Knt. i.

A show...] Glo. A shew (shadow Dav.) of eight Kings, and Banquo last, with a glasse in his hand. Ff, Coll. (and Banquo *first and* last, Coll. MS), Sing. ii, Ktly. Eight Kings appear and pass over in order, and B. last, with a Glass in his Hand. Rowe, Pope. Eight...order, and B.; the last, with a glass in his hand. Theob. Warb. Johns. Eight...order, the last holding a glass in his hand: with B. following them. Han. substantially: Cap. Jen. Steev. Var. Sing. i, Knt, Dyce, Sta. Del. Hal. An apparition of eight Kings and Banquo...the last King bearing a mirror. White.

---

noise'; and likewise the 47th Psalm. [Note on 2 Hen. IV: II, iv, 13.] A *noise of musicians* anciently signified a concert or company of them. In *Westward Hoe* by Dekker and Webster, 1607: 'All the noise that went with him, poor fellows, have had their fiddle-cases pulled over their ears.'

GIFFORD (*The Silent Woman.* Jonson's *Works*, vol. iii, p. 402). This term, which occurs perpetually in our old dramatists, means a *company* or *concert*. . . . When this term went out of use, I cannot tell; but it was familiar in Dryden's time, who has it in his *Wild Gallant*, and elsewhere: 'I hear him coming, and a whole noise of fiddlers at his heels.'—*Maiden Queen.*

DYCE (*Gloss.*) I may also mention that Wycherley uses the word in the sense of 'a company,' without any reference to music: 'a whole *noise* of flatterers.'—*The Plain Dealer*, I, i.

ANONYMOUS. When J. P. Kemble revived this tragedy, in 1803, this *noise* was represented by a *shriek*; a novelty quite inconsistent with the poet's intentions.

111. DYCE (*Remarks*, &c., p. 200). [The direction in the Ff] makes Banquo bear a glass in his hand; while on the contrary, Macbeth exclaims that he sees the eighth King bearing it, and Banquo coming after him.

COLLIER (ed. 2). It is not clear from the (MS) in what way the 'show' was managed, nor whether, in fact, Banquo led, as well as closed, the procession.

HUNTER. Shows like this were among the deceptions practised by magicians in Sh.'s own time.

Only I have sometimes, not without amazement, thought of the representation which a celebrated magician made unto Catharine de Medicis, the French Queen, whose impious cruelty led her to desire of him a magical exhibition of all the kings that had hitherto reigned in France, and were yet to reign. The shapes of all the kings, even unto the husband of the Queen, successively shewed themselves in the enchanted circle in which the conjuror made his invocations; and they took as many turns as there had been years in their government. The kings that were to come did thus in like manner successively come upon the stage, namely, Francis II, Charles IX, Henry III, Henry IV; which being done, then two Cardinals, Richelieu and Mazarine, in red hats, became visible in the spectacle. But after these cardinals there entered wolves, bears, tigers, and lions to consummate the entertainment.—*Magnalia Christi Americana*, by Cotton Mather, D. D., Bk ii, p. 29. 1702.

Thy crown does sear mine eye-balls.—And thy hair,
Thou other gold-bound brow, is like the first.—
A third is like the former.—Filthy hags!
Why do you show me this?—A fourth?—Start, eyes!—
What, will the line stretch out to the crack of doom?—
Another yet?—A seventh?—I'll see no more:—

113. *eye-balls. And thy hair,*] *eye-balls; and thy hair.* Coll. (MS).
hair] *haire* Ff. *air* Johns. Warb. Var. *heir* Jackson.
114. *gold-bound brow*] Theob. *Gold-bound-brow* Ff, Rowe, Pope. *Gold bound-brow* Dav.
is] *art* Coll. (MS).
116. *eyes*] *eye* $F_2F_3F_4$, +.

Sh. has shown his art in not suffering more than eight kings to appear in the procession, the rest being shown only on the mirror.

DELIUS. A 'show,' in theatrical language, is a procession, or pantomime in which the actors remained silent, hence usually called a 'dumb show.'

112. HUNTER. This is finely imagined. Macbeth does not compare what he saw to Banquo, but to the fearful image of Banquo which he lately beheld.

113. **hair**] JOHNSON. As Macbeth expected to see a train of kings, and was only inquiring from what race they would proceed, he could not be surprised that the *hair* of the second was *bound with gold* like that of the first; he was offended only that the second resembled the first, as the first resembled Banquo, and therefore said, 'thy *air*,' &c.

STEEVENS. So in Wint. Tale, V, i, 127: 'Your father's image is so hit in you, His very air, that I should call you brother.'

MONK MASON. It means that the *hair* of both was of the same colour, which is a natural feature more likely to mark a family-likeness than the *air*, which depends upon habit, and a dancing-master.

COLLIER. Had *air* been intended, the pronoun before it would probably have been printed *thine*, and not 'thy.'

ELWIN. The word *hair* was formerly used to express *breed, character*, or *condition*. Thus, in 'The Family of Love': '—— they say I am of the right hair.'

DYCE (ed. 2). 'Air' certainly receives some support from Wint. Tale [ut supra].

116. **Start, eyes**] DELIUS. Macbeth can gaze no longer, and therefore bids his eyes start from such a sight.

CLARENDON. Start from your sockets, so that I may be spared the horror of the vision.

117. **crack**] STEEVENS. That is, the dissolution of nature. *Crack* has now a mean signification. It was anciently employed in a more exalted sense. So, in *The Valiant Welchman*, 1615: 'And will as fearless entertain this sight, As a good conscience doth the *cracks* of Jove.'

HUNTER (*New Illust.*, i, 196). No one beside Steevens seems to have bestowed a thought upon the passage. The quotation from *The Valiant Welchman* is nothing to the purpose; the 'cracks of Jove' mean the thunder. Yet it may be right.

CLARENDON. The thunder-peal announcing the Last Judgement. 'Crack,' the verb, is used of thunder in Tam. of Shr., I, ii, 96; and the substantive in Tit. And., II, i, 3.

And yet the eighth appears, who bears a glass
Which shows me many more; and some I see
That two-fold balls and treble sceptres carry:
Horrible sight!—Now I see 'tis true;
For the blood-bolter'd Banquo smiles upon me,

119. *eighth*] *eight* F_1F_2. *Ay, now* Steev.
122. *Now*] *nay now* Pope, +, Cap.

119. **glass**] STEEVENS. This method of prophecy is referred to in Meas. for Meas., II, ii, 95. So in an Extract from the Penal Laws Against Witches, it is said that 'they do answer either by voice, or else do set before their eyes in *glasses*, chrystal stones, &c. the pictures or images of the *persons* or things sought for.' Spenser, *Fairy Queen*, Bk iii, c. ii, has given a very circumstantial account of the *glass* which Merlin made for king Ryence. A *mirror* of the same kind was presented to Cambuscan in *The Squier's Tale* of Chaucer, and in Alday's trans. of Boisteau's *Theatrum Mundi*, &c.: 'A certaine philosopher did the like to Pompey, the which *shewed him in a glasse* the order of his enemies march.'

121. WARBURTON. This was intended as a compliment to king James the First, who first united the two islands and the three kingdoms under one head; whose house too was said to be descended from Banquo.

STEEVENS. Of this last particular Sh. seems to have been thoroughly aware, having represented Banquo not only as an innocent, but as a noble character; whereas, according to history, he was confederate with Macbeth in the murder of Duncan.

CLARENDON. The 'two-fold balls' here mentioned probably refer to the double coronation of James, at Scone and at Westminster.

123. **blood-boltered**] STEEVENS. To *bolter*, in Warwickshire, signifies to *daub, dirty*, or *begrime*. 'I ordered' (says my informant) 'a harness-collar to be made with a linen lining, but blacked, to give it the appearance of leather. The saddler made the lining as he was directed, but did not black it, saying it would *bolter* the horse. Being asked what he meant by *bolter*, he replied, *dirty, besmear*, and that it was a common word in his country. This conversation passed within eight miles of Stratford on Avon.' In the same neighbourhood, when a boy has a broken head, so that his hair is matted together with blood, his head is said to be *boltered* [pronounced baltered]. So, in Holland's trans. of Pliny's *Natural History*, 1601, Bk xii, ch. xvii, p. 370: '—— they doe drop and distill the said moisture, which the shrewd and unhappie beast catcheth among the shag long haires of his beard. Now by reason of dust getting among it, it *baltereth* and cluttereth into knots,' &c. Such a term is therefore strictly applicable to Banquo, who had *twenty trenched gashes on his head*.

MALONE. This is a provincial term well known in Warwickshire. When a horse, sheep, or other animal, perspires much, and any of the hair, or wool, becomes matted in tufts with grime and sweat, he is said to be *boltered*; and whenever the blood issues out and coagulates, forming the locks into hard clotted bunches, the beast is said to be *blood-boltered*.

COLLIER. In *Arden of Feversham* the word *bolstered* is used much in the same sense. Michael says; 'Methinks I see them with their *bolstered* haire, Staring and grinning in thy gentle face.'

And points at them for his.—What, is this so?
First Witch. Ay, sir, all this is so: but why
Stands Macbeth thus amazedly?
Come, sisters, cheer we up his sprights,
And show the best of our delights:
I'll charm the air to give a sound,

124. *What, is*] Pope. *What? is* F_1. *What is* $F_2F_3F_4$, Rowe.
[Apparitions Vanish] Glo. Cla.
125. First Witch.] Hec. Cam. Edd. conj.
125–132. Om. as spurious. Anon.*
127. *sprights*] Ff, Dav. +, Cap. Jen. Steev. Var. Sing. Ktly. *sprites* Knt, et cet.

RICHARDSON (*Dict. Supplement*). *Boltered.* Having the hair clotted or matted together.

HALLIWELL. According to Sharp's MS *Warwickshire Glossary*, snow is said to *balter* together, and Batchelor says, 'hasty pudding is said to be *boltered* when much of the flower remains in lumps.'—*Orthoepical Analysis*, 1809, p. 126.

LATHAM (*Johnson's Dict.* sub Bolter). I believe the Warwickshire word [balter] to have originated in *ball*, and to have meant *balled*, *clogged*, or *matted*.

WEDGEWOOD. The essential meaning of the word ['bolt'] appears to be a knob or projection. Then from the analogy between a rattling noise and a jolting motion we have jolting, uneven, ragged, lumpy. Hence 'bolter' is properly to jog into projections, to coagulate.

125–132. See CLARENDON, Appendix, p. 392. ED.

127. **sprights**] WALKER (*Crit.* i, 193, 205). It may safely be laid down as a canon, that the word *spirit* in our old poets, wherever the metre does not compel us to pronounce it dissyllabically, is a monosyllable. And this is almost always the case. The truth of the above rule is evident from several considerations. In the first place, we never meet with other dissyllables—such, I mean, as are incapable of contraction—placed in a similar situation; the apparent exceptions not being really exceptions (see S. V. *passim*). Another argument is founded on the unpleasant ripple which the common pronunciation occasions in the flow of numberless lines, interfering with the general run of the verse; a harshness which, in some passages, must be evident to the dullest ear. Add to this the frequent substitution of *spright* or *sprite* for spirit (in all the different senses of the word, I mean, and not merely in that of *ghost*, in which *sprite* is still used); also *spreet*, though rarely (only in the ante-Elizabethan age, I think, as far as I have observed); and sometimes *sp'rit* and *sprit*. (For the double spelling, *spright* and *sprite*, one may compare *despight* and *despite*; which in like manner subsequently assumed different meanings, *despight* being used for *contempt*, *despectus*.) Perhaps it would be desirable, wherever the word occurs as a monosyllable, to write it *spright*, in order to ensure the proper pronunciation of the line. I prefer *spright* to *sprite*; inasmuch as the latter invariably carries with it a spectral association; although the old writers, in those passages where they write the word monosyllabically, use sometimes the one form, sometimes the other.

[Compare II, iii, 75, and III, v, 27. Walker's rule has been followed in the present instance, since the word has clearly no reference to apparitions. ED.]

While you perform your antic round,
That this great king may kindly say
Our duties did his welcome pay.

[*Music. The Witches dance, and then vanish, with Hecate.*

Macb. Where are they? Gone? Let this pernicious hour
Stand aye accursed in the calendar!—
Come in, without there!

Enter LENNOX.

Len. What's your grace's will?

Macb. Saw you the weird sisters?

Len. No, my lord.

Macb. Came they not by you?

Len. No indeed, my lord.

Macb. Infected be the air whereon they ride,
And damn'd all those that trust them!—I did hear
The galloping of horse: who was't came by?

Len. 'Tis two or three, my lord, that bring you word
Macduff is fled to England.

Macb. Fled to England!

Len. Ay, my good lord.

Macb. [*Aside*] Time, thou anticipat'st my dread exploits:

130. *antic*] *antick* Dav. *antique* Ff, Rowe, Pope, Han. Cap. Steev. Var. Sing. i, Knt.

132. The Witches.....Hecate.] Glo. Cam. Cla. The Witches Dance, and vanish. Ff, et cet.

133. Rowe. Two lines, Ff.

136. *sisters*] *sihers* F_2.

144. [Aside] Johns. Cam. Cla. om. Ff, et cet.

---

130. **antic round**] STEEVENS. These ideas, as well as that in I, iii, 32, might have been adopted from a poem, entitled *Churchyard's Dreame*, 1593: 'All *hand* in *hand* they traced on A tricksie *ancient round;* And soone *as shadowes were they gone*, And might no more be found.'

CLARENDON. 'Antic,' in its modern sense of 'grotesque,' is probably derived from the remains of ancient sculpture rudely imitated and caricatured by mediæval artists, and from the figures in Masques and Antimasques dressed in ancient costume, particularly satyrs and the like. But it acquired a much wider application. In Twelfth Night, II, iv, 3, the word means old-fashioned, quaint. Sometimes it means simply ancient, as Ham., II, ii, 491. Whatever be its signification, and however it be spelt, it is always accented by Sh. on the first syllable.

142. **England!**] COLERIDGE (p. 250). The acme of the avenging conscience.

144. **anticipat'st**] JOHNSON. To *prevent*, by taking away the opportunity.

CLARENDON. So contrariwise we have 'prevent' used in old authors where we should say 'anticipate.'

The flighty purpose never is o'ertook
Unless the deed go with it: from this moment
The very firstlings of my heart shall be
The firstlings of my hand. And even now,
To crown my thoughts with acts, be it thought and done:
The castle of Macduff I will surprise;
Seize upon Fife; give to the edge o' the sword
His wife, his babes, and all unfortunate souls
That trace him in his line. No boasting like a fool;
This deed I'll do before this purpose cool:
But no more sights!—Where are these gentlemen?
Come, bring me where they are. [*Exeunt.*

147. *firstlings*] *firstling* $F_2F_3F_4$.
148. *firstlings*] *firstling* Rowe ii.
149. *be it*] *be't* Pope, +, Dyce ii, Huds. ii.
thought] *thoght* F_1.
152. *unfortunate*] *th' unfortunate* Heath.
153. *him in*] om. Johns. conj. Steev.
No...fool;] om. as spurious, ending lines 153, 154, *do...sights!* and reading *Where...are* as prose. Anon.*
154. *this purpose*] *the purpose* Han.
155. *sights*] *flights* Sing. ii (Sing. MS), Coll. ii (MS).

145. **flighty purpose**] HEATH (p. 401). Unless the execution keep even pace with the purpose, the former will never overtake the latter, the purpose will never be completed in the actual performance.

CLARENDON. For the general sense see All's Well, V, iii, 40.

o'ertook] CLARENDON. 'O'erta'en' is used in All's Well, III, iv, 24.

153. **trace**] HEATH (p. 401). Those that may be traced up to one common stock from which his line is descended, or, all his collateral relations.

STEEVENS. That is, follow, succeed in it. [*Dyce.*

CLARENDON. 'Trace' is used in the sense of 'follow in another's track,' as here, in Ham., V, ii, 125; and 1 Hen. IV: III, i, 47.

in his] ABBOTT (§ 497). That trace him | in his (*in's*) line. |

155. **sights**] COLLIER (*Notes*, &c., p. 413). [The (MS) reads *flights*.] That is, he will take care by the rapidity with which performance shall follow decision, that nobody shall again have an opportunity of taking flight. The compositor mistook the *f* for a long *s*, and omitted to notice the *l* which followed it.

SINGER (*Sh. Vind.*, p. 257). This is a good correction, and is evidently supported by what precedes. It had not escaped the (MS) of my F_2, who has altered *fi* to *fl*, and inserted *i* above.

BLACKWOOD'S MAGAZINE (Oct., 1853, p. 461). [The emendation of the (MS) is not] without some show of reason. . . . But, on the other hand, Macbeth, a minute before [lines 138, 139], has been inveighing against the witches. So that 'no more sights' may mean, I will have no more dealings with infernal hags [who have just been showing him a succession of *sights*,—apparitions: the last of which drew from him the exclamation, 'Horrible *sight!*'—DYCE]. The word 'But' seems to be out of place in connection with 'flights'—and therefore we pronounce in favor of the old reading.

SCENE II. *Fife. A Room in Macduff's castle.*

Enter LADY MACDUFF, *her* Son, *and* ROSS.

L. Macd. What had he done, to make him fly the land?

SCENE II.] SCENE III. Pope, +.
Fife...] Cap. Macduff's Castle. Rowe. Macduff's Castle at Fife. Theob.
Enter.....] Rowe. Enter Macduffes Wife... Ff.
1. L. Macd.] Rowe. Wife. Ff (and throughout).

WHITE (*Sh.'s Scholar*, p. 405). We should unquestionably read *flights*.

DYCE. In my opinion, the word 'But' makes not a little against the new lection.

WHITE. 'Sights' of the Ff seems to be very clearly a misprint of 'sprights,' the most common spelling of that word in Sh.'s day, and that which is almost invariably used in the folio. As, for instance, in III, v, 27, which announce the very visions that Macbeth has just seen, and to which he refers. See also this passage in Commenius's *Gate of the Latine Tongue Unlocked*, 1656: 'Evill Spririts, when they appear in the person of som man that dyed evilly, are called Ghosts, ['*Larvæ*';] when they terrifie men at other times Sprits ['*Spectra.*'],' p. 307. But in the edition of the same work in 1685 this passage affords an example of the very misprint in question: 'when they otherwise affright folk, *sights*.' p. 326.

DYCE (ed. 2). Grant White prints 'sprites,'—most unhappily, I think.

HALLIWELL. I cannot bring myself to confide in the accuracy of the text. Grant White's emendation is doubtful.

CLARENDON. To us the text seems unquestionably right.

Scene ii.] FLETCHER (p. 166). It mars the whole spirit and moral of the play, to take anything from that depth and liveliness of interest which the dramatist has attached to the characters and fortunes of Macduff and his Lady. They are the chief representatives, in the piece, of the interests of loyalty and domestic affection, as opposed to those of the foulest treachery and the most selfish and remorseful ambition. . . . It is not enough that we should hear the story in the brief words in which it is related to Macduff by his fugitive cousin, Ross. The presence of the affectionate family before our eyes,—the timid lady's eloquent complaining to her cousin of her husband's deserting them in danger,—the graceful prattle of her boy, in which she seeks relief from her melancholy forebodings,—and then the sudden entrance of Macbeth's murderous ruffians,—are all requisite to give that crowning horror, that consummately and violently revolting character to Macbeth's career, which Sh. has so evidently studied to impress upon it. Nothing has more contributed to favor the false notion of a certain sympathy which the dramatist has been supposed to have excited for the character and fate of this most gratuitously criminal of his heroes, than the theatrical narrowing of the space, and consequent weakening of the interest, which his unerring judgement has assigned in the piece to those representatives of virtue and humanity, for whom he has really sought to move the sympathies of his audience. It is no fault of his if Macbeth's heartless whinings have ever extracted one emotion of pity from reader or auditor, in lieu of that intensely aggravated abhorrence which they ought to inspire.

BODENSTEDT. To omit this scene, as is usually the case on the stage, is to present Macbeth's character in a far more favorable light than Sh. intended, and to weaken

Ross. You must have patience, madam.
L. Macd. He had none:
His flight was madness: when our actions do not,
Our fears do make us traitors.
Ross. You know not
Whether it was his wisdom or his fear.
L. Macd. Wisdom! to leave his wife, to leave his babes,
His mansion and his titles, in a place
From whence himself does fly? He loves us not;
He wants the natural touch: for the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
All is the fear and nothing is the love;
As little is the wisdom, where the flight
So runs against all reason.
Ross. My dearest coz,
I pray you, school yourself: but, for your husband,
He is noble, wise, judicious, and best knows

10. *diminutive*] *diminitive* F_1F_3. *diminiuive* F_2.
14. *My...coz*] *Dearest cousin* Pope, Han. *My dearest cousin* Theob. Warb. Johns. *dearest*] *dear'st* Dyce ii, Huds. ii. *coz*] Rowe. *Cooz* F_1F_2. *Couz* F_3F_4.
16. *He is*] *He's* Pope, +, Dyce ii, Huds. ii.

---

the force of Macduff's cry of agony, and Lady Macbeth's heart-piercing question in the sleep-walking scene. We must be made to see how far Macbeth's unavailing bloodthirstiness reaches, which spares not even innocent women and children. Moreover, in this tragedy of hypocritical treachery and faithless ambition, Macduff and his wife are the exponents of honest loyalty and domestic virtue.

CLARENDON. The scene of the murder of Lady Macduff and her children is traditionally placed at Dunne-marle Castle, Culross, Perthshire.

DUPORT. Cette scène devrait offrir le plus haut degré de pathétique: c'est le chef-d'œuvre du ridicule. Qu'on imagine, après la belle scène où Athalie interroge l'enfant, Josabeth jouant à pigeon-vole avec Joas, on aura une idée de la conversation de lady Macduff et de son fils.

4. **traitors**] STEEVENS. Our flight is considered as an evidence of our treason.

SEYMOUR. The treachery alluded to is Macduff's desertion of his family.

9. **touch**] JOHNSON. Natural sensibility. He is not touched with natural affection.

[See III, ii, 26, where, in a note on Cym., I, i, 135, Staunton points out a different use of this word. ED.]

wren] HARTING (*Ornithology of Sh.*, p. 143). There are three statements here which are likely to be criticised by the ornithologist. First, that the wren is the smallest of birds, which is evidently an oversight. Secondly, that the wren has sufficient courage to fight against a bird of prey in defence of its young, which is doubtful. Thirdly, that the owl will take young birds from the nest.

The fits o' the season. I dare not speak much further:
But cruel are the times, when we are traitors
And do not know ourselves; when we hold rumour
From what we fear, yet know not what we fear,
But float upon a wild and violent sea
Each way and move. I take my leave of you:

17. *The fits o'*] *What fits* or *That fits* Anon.*
season] *time* Pope, Han.
19. *know*] *know't* Han. Coll. (MS). *know it* Ktly.
19, 20. *we hold rumour.....we*] *we bode ruin...we* or *the bold running...they* Johns. conj.
rumour....fear, yet] *fear From rumour, and yet* Becket.
21. *float upon*] *floating on* Jackson.
22. *Each...move.*] *Each way, and move*— Johns. *And move each way.* Cap. *And each way move.* Steev. conj. Elwin, Hal. Ktly. *Each wail and moan.* Jackson. *Which way we move.* Ingleby. *And move each wave.* Anon.* *Each way it moves.* Daniel.

17. **fits**] HEATH. What befits the season.

STEEVENS. The *violent disorders* of the season, its convulsions; as in Cor. III, ii, 33.

SINGER. We still say figuratively *the temper of the times.*

CLARENDON. The critical conjunctures of the time. The figure is taken from the fits of an intermittent fever.

19. **know ourselves**] UPTON (p. 322). That is, to be traitors.

SINGER (ed. 2). I incline to think Hanmer's reading right.

hold rumour] HEATH. To interpret rumour.

STEEVENS. To believe, as we say 'I *hold* such a thing to be true;' i. e., I take it, I believe it to be so. The sense then is, When we are led by our fears to believe every rumour of danger we hear, yet are not conscious to ourselves of any crime for which we should be disturbed with those fears. Thus in King John, IV, ii, 145.

DELIUS. To 'hold rumour' is contrasted with to 'know' in the next line.

DALGLEISH. When we accept or circulate rumours, because we *fear* them to be true.

CLARENDON. It is uncertain whether this very difficult expression means 'when we interpret rumour in accordance with our fear,' or 'when our reputation is derived from actions which our fear dictates,' as Lady Macduff has said in lines 3, 4, 'When our actions do not, Our fears do make us traitors.' See the use of 'From' in III, vi, 21.

HUDSON (ed. 2). Fear makes us credit rumour, yet we know not what to fear, because ignorant when we offend. A condition wherein men believe the more because they fear, and fear the more because they cannot foresee the danger.

22. **Each . . . move**] THEOBALD (Nichols, *Lit. Illust.*, ii, 529). It would be something of a wonder had they floated and *not moved.* Sure, this is a reading too flat for our Author. I read 'Each way and *wave*,' i. e., they not only float backward and forward, but are the sport of each distinct and particular wave; which exaggerates the thought.

HEATH. The order of the words intended by Sh. is, But float and move each way upon a wild and violent sea.

ELWIN. The reading of the Folio actually implies a motion contrary to that which the metaphor so pointedly indicates, which is, That men, being troubled in their

Shall not be long but I'll be here again:
Things at the worst will cease, or else climb upward
To what they were before.—My pretty cousin,
Blessing upon you!
L. Macd. Father'd he is, and yet he's fatherless.
Ross. I am so much a fool, should I stay longer,
It would be my disgrace and your discomfort:
I take my leave at once. [*Exit.*
L. Macd. Sirrah, your father's dead:
And what will you do now? How will you live?
Son. As birds do, mother.

23. *Shall*] *'T shall* Han. Sing. ii, Coll. ii (MS). *It shall* Ktly.
26–29. *Blessing.....discomfort.*] the lines end *yet...fool—...disgrace,...discomfort.* Walker.
27. Rowe. Two lines, Ff.

thoughts by the violence and uncertainty which surround them, *alternate in their purposes this way and that*, as upon the waters of a troubled sea. This is the action, instead of a *forward* motion which *and move* suggests. Minsheu's meaning of *float* is, *to wave up and down.*

GUIZOT. Il est cependent certain qu'arrêtés par un bruit vague dont nous ne connaissons pas la source, et ne sachant pas de quel côté nous devons agir, nous ajoutons à l'incertitude des événements celle de nos propres volontés; c'est ce que Sh. a dû et voulu exprimer.

CLARENDON. The passage, as it stands, is equally obscure whether we take 'move' as a verb or a substantive, and no one of the emendations suggested seems to us satisfactory. The following, which we put forward with some confidence, yields, by the change of two letters only, a good and forcible sense: 'Each way, and none.' That is, we are floating in every direction upon a violent sea of uncertainty, and yet make no way. We have a similar antithesis, Mer. of Ven., I, ii, 65: 'He is every man in no man.'

HUDSON (ed. 2). 'Move' is for *movement* or *motion.*

STAUNTON (*The Athenæum*, 19 October, 1872). Surely we should read 'Each *sway*,' a word peculiarly appropriate here. In the same sense of expressing the *swing* and motion of agitated water, it occurs in Chapman's 'Tragedy of Charles Duke of Byron': 'And as in open vessels fill'd with water, And on mens shoulders borne. . . . To keep the wild and slippery element, From washing over; follow all his *Swayes*,' &c.

30. Sirrah] MALONE. Not always a term of reproach, but sometimes used by masters to servants, parents to children, &c. See III, i, 44.

[Also used as an address to women. See Ant. & Cleop., V, ii, 229. And B. & F., *Knight of Malta*, I, ii (vol. v, p. 115, ed. Dyce), and Ib. *Wit at Several Weapons*, II, ii (vol. iv, p. 34, ed. Dyce), also *Westward Ho*, I, ii (Webster's *Works*, vol. iii, p. 23, ed. Dyce), where the Editor says: 'In the north of Scotland I have frequently heard persons in the lower ranks of life use the word "*Sirs*," when speaking to two or three women.' Pronounced *sĕr'rŭ* by Sheridan, Nares, Scott, Kenrick, Perry, Walker, Jones, and Knowles. See, also, Abbott, II, iii, 138. ED.]

32. birds] LAMARTINE. Cette sublime et candide réponse de l'enfant avant celle

L. Macd. What, with worms and flies?

Son. With what I get, I mean; and so do they.

L. Macd. Poor bird! thou'ldst never fear the net nor lime,
The pitfall nor the gin.

Son. Why should I, mother? Poor birds they are not set for.
My father is not dead, for all your saying.

L. Macd. Yes, he is dead: how wilt thou do for a father?

Son. Nay, how will you do for a husband?

L. Macd. Why, I can buy me twenty at any market.

Son. Then you'll buy 'em to sell again.

L. Macd. Thou speak'st with all thy wit, and yet, i' faith,
With wit enough for thee.

Son. Was my father a traitor, mother?

L. Macd. Ay, that he was.

Son. What is a traitor?

L. Macd. Why, one that swears and lies.

Son. And be all traitors that do so?

32. *with*] *on* Pope, +.
33. *With*] *On* Pope, +.
I mean] om. $F_2F_3F_4$, Pope, Han.
34. Theob. Two lines, Ff.
lime] *line* $F_2F_3F_4$, Pope, Cap.
35–43. *The...thee.*] Lines end *mother?...father's...dead:...Nay,...buy me... buy 'em...wit;...thee.* Cap.
36. Pope. Two lines, Ff.
37. *My father is*] *But my father's* Cap.
38. Rowe. Two lines, Ff.
do] *do now* Cap.
41. *buy*] *by* F_1F_2.
42, 43. *and yet...thee.*] Pope. One line in Ff, Cap. Jen. Coll. Huds. Sing. ii, Del. White, Ktly.
48. *so?*] *so.* F_1F_2.
48, 49. *And...one*] One line, Ktly.

---

de Racine dans *Athalie*: 'Aux petits des oiseaux il donne la pâture' l'égale et la surpasse, car elle ne déclame pas.

34. **lime**] CAPELL (*Notes*, ii, 24). *Line* (i. e., a line with a noose in it) accords better with the other terms, expressive of instruments, not modes, of bird-catching, which the other word ['lime'] indicates.

36. **they**] DELIUS. 'They' is merely a repetition of 'Poor birds.'

CLARENDON. It may be doubted whether the word 'they' refers to the various traps just mentioned, reading 'Poor birds' as the objective case following 'set for,' or whether it is a repetition of 'Poor birds,' taken as a nominative, as in IV, iii, 11, 'What you have spoke, it ——'. In either case the emphasis is on 'Poor,' and the meaning is that in life, traps are not set for the poor, but for the rich. The boy's precocious intelligence enhances the pity of his early death.

37. **for**] ABBOTT (§ 154). We still retain the use of *for* in the sense of *in spite of*, as in '*for all* your plots I will succeed,' &c. [This passage is cited under the second meaning of 'for,' (in opposition to): hence 'to prevent.' For the first meaning see III, i, 120, and note. ED.]

47. **swears and lies**] CLARENDON. Swears allegiance and perjures himself. The boy afterwards uses the words in the ordinary sense.

L. Macd. Every one that does so is a traitor, and must be hang'd.

Son. And must they all be hang'd that swear and lie?

L. Macd. Every one.

Son. Who must hang them?

L. Macd. Why, the honest men.

Son. Then the liars and swearers are fools; for there are liars and swearers enow to beat the honest men and hang up them.

L. Macd. Now, God help thee, poor monkey! But how wilt thou do for a father?

Son. If he were dead, you 'ld weep for him: if you would not, it were a good sign that I should quickly have a new father.

L. Macd. Poor prattler, how thou talk'st!

Enter a Messenger.

Mess. Bless you, fair dame! I am not to you known,
Though in your state of honour I am perfect.
I doubt some danger does approach you nearly:
If you will take a homely man's advice,
Be not found here; hence, with your little ones.
To fright you thus, methinks I am too savage;

49, 50. Prose, Pope. Two lines, Ff.
54. *the*] om. F_3F_4, Pope, Han.
56. *enow*] *enough* Han. Cap. Steev. Var. Sing. Knt i, Huds. Del. Ktly.
58. *Now*] om. F_4, +.
58, 59. Prose, Pope. Two lines, Ff.
63. L. Macd.] Son. F_2.
68, 69. *ones. To...thus,*] Theob. *ones: To...thus,* $F_2F_3F_4$. *ones To...thus.* F_1.
69. *too savage*] *to savage* F_2.

---

56. **enow**] CLARENDON. Used with plural nouns, as 'enough' with singular.

57. **up them**] CLARENDON. For similar transposition see Rom. & Jul., IV, ii, 41; Rich. II: I, iii, 131.

58. **monkey**] See Rom. & Jul., II, i, 16, and notes. ED.

65. **perfect**] STEEVENS. I am *perfectly acquainted* with your rank of honour.

CLARKE. 'State of honour' we think includes the sense of distinguished condition as a lady of honourable nature, no less than as a lady of honourable station. The man sees her in her own castle, and knows her to be its lady mistress; but he also seems to know that she is a virtuous, a kind, a good lady as well as a noble lady, and therefore comes to warn her of approaching danger.

69. **To fright**] ABBOTT (§ 356). *To* was originally used not with the infinitive, but with the gerund in *-e*, and, like the Latin '*ad*' with the gerund, denoted a purpose. Thus '*to* love' was originally '*to* lovene,' i. e. '*to* (or *toward*) loving' (ad

To do worse to you were fell cruelty,
Which is too nigh your person. Heaven preserve you!
I dare abide no longer. [*Exit.*
L. Macd. Whither should I fly?
I have done no harm. But I remember now
I am in this earthly world, where to do harm
Is often laudable, to do good sometime
Accounted dangerous folly: why then, alas,

70. *worse to you*] *less, to you* Han. *less to you*, Cap.
72. [Exit.] Exit Messenger. Ff.
Whither] *Whether* F_1F_2, Dav.
73. *I have*] *I've* Pope, +, Dyce ii, Huds. ii.
74. *I am*] *I'm* Pope, +, Sing. ii, Dyce ii, Ktly, Huds. ii.

amandum). Gradually as *to* superseded the proper infinitival inflection, *to* was used in other and more indefinite senses, 'for,' 'about,' 'in,' 'as regards,' and, in a word, for any form of the gerund as well as for the infinitive. Thus in the present passage, it is not 'too savage *to* fright you,' but '*in* or *for* frighting you.' So in V, ii, 23, 'blame His pester'd senses *to* recoil and start,' i. e. 'for recoiling.' 'To' frequently stands at the beginning of a sentence in the same indefinite signification. See II, ii, 73.

70. **worse**] WARBURTON. We should read 'To do *worship* to you,' &c. That is, but at this juncture to waste my time in the gradual observances due to your rank, would be the exposing your life to immediate destruction.

JOHNSON. To do *worse* is to let her and her children be destroyed without warning.

EDWARDS (p. 74). That is, to fright you more, by relating all the circumstances of your danger; which would detain you so long, that you could not avoid it.

HEATH (p. 402). This messenger was one of the murderers employed by Macbeth to exterminate's Macduff's family, but who, from emotions of pity and remorse, had outstripped his companions, to give timely warning of their approach.

70. **fell**] CLARENDON. Florio gives '*Fello*, fell, cruel, moodie, inexorable, fellonious, murderous.' Hence 'fellone,' a felon. See Twelfth Night, I, i, 22.

72. **Whither**] LETTSOM (ap. Dyce, ed. 2). The context requires '*Why*.'

See I, iii, 111.

ABBOTT (§ 493). A proper Alexandrine with six accents is seldom found in Sh. (§ 494). In V, iv, 6, 'The núm | bers óf | our hóst | and máke | *discóvery*' (discov'ry), we have an Alexandrine only in appearance. The last foot contains, instead of one extra syllable, two extra syllables, one of which is slurred. [A term phonetically unintelligible to me—ELLIS. *Early Eng. Pronunciation*, Part iii, p. 944.] (§ 496). In other cases the appearance of an Alexandrine arises from the non-observance of contractions: 'I dáre | abíde | no lónger | *Whither* should | I fly?' So in V, iii, 5: 'All mórt | al *cónse* | *quence(s)* háve | pronóunced | me thús.'

ELLIS. These 'contractions' would have a remarkably harsh effect in the instances cited, even if they were possible. No person accustomed to write verses could well endure lines thus divided [as above. In the present instance] the line belongs to two speeches and 'should' may be emphatic. . . . I should be sorry to buy immunity from Alexandrines at the dreadful price of such Procrustean 'scansion.'

75. **sometime**] See I, vi, 11.

Do I put up that womanly defence,
To say I have done no harm?—

Enter Murderers.

What are these faces?

First Mur. Where is your husband?

L. Macd. I hope, in no place so unsanctified 80
Where such as thou mayst find him.

First Mur. He's a traitor.

Son. Thou liest, thou shag-hair'd villain!

First Mur. What, you egg!
Young fry of treachery! [*Stabbing him.*

Son. He has kill'd me, mother:

78. *To say...faces?*] One line, Rowe. Two, Ff, Sing. ii.
I have] *I had* $F_2F_3F_4$. *I' ad* Pope, Han. *I'd* Theob. +. *I've* Dyce ii, Huds. ii.
79. First Mur.] Cap. Mur. Ff.
82. *shag-hair'd*] Steev. conj. Huds. Sing. ii, Dyce, Del. Sta. White, Hal. Ktly, Glo. Cla. *shagge-ear'd* F_1F_2. *shag-eard* F_3. *shag-ear'd* F_4 et cet.
[Stabbing him.] Rowe. om. Ff.
83. *He has*] *He 'as* Pope, +.

78. **faces**] CLARKE. The impressive simplicity of this expression contains horrible significance as to the effect produced upon the speaker by the grim visages of the cut-throats as they enter her presence, and causing us to behold them through her words in their full menace of aspect.

80, 81. **so...Where**] For similar relatival constructions see ABBOTT (§ 279).

81. **mayst**] For other instances of what would be called an unpardonable mistake in modern authors (though a not uncommon Shakespearian idiom), see ABBOTT (§ 412).

82. **shag-hair'd**] STEEVENS. An abusive epithet very often used in our ancient plays. See 2 Hen. VI: III, i, 367.

MALONE. In King John, V, ii, 133, we find 'vn-heard,' for '*unhair'd*.' *Hair* was formerly written *heare*. In Lodge's *Incarnate Devils of the Age*, 1596, p. 37, we find '*shag-heard* slave.'

REED. In 23 Car. I, Ch. Justice Rolle said it had been determined that these words, 'Where is that long-locked, *shag-haired*, murdering rogue?' were actionable.—Aleyn's *Reports*, p. 61.

DYCE (*Remarks*, &c., p. 201). King Midas, after his decision in favour of Pan, is the only human being on record to whom the epithet [shag-ear'd] could be applied.

COLLIER (ed. 2). 'Shag-ear'd' is a villain who is shaggy about the ears, by reason of his long hair. Such is the word in the Ff, and we decline to make any alteration.

WHITE. Shag-hair seems to have meant somewhat more than merely dishevelled hair. 'For covering they have either hair or *shag-hair*.—Pro integumento habent vel pilos vel *villos*.'—*Gate of the Latine Tongue Unlocked*, 1656, p. 46.

DYCE (ed 2). Of the many examples which might be adduced of 'hear' for '*hair*,' I subjoin, 'But now in dust his beard bedaubd, his *hear* with blood is clonge.'—Phaer's Virgil's *Æneidos*, Bk ii, sig. C vii, ed. 1584. 'We straight his burning *hear* gan shake, all trembling dead for dreede.'—*Id*, sig. D v.

Run away, I pray you! [*Dies.*

[*Exit Lady Macduff, crying* 'Murder!' *Exeunt murderers, following her.*

SCENE III. *England. Before the King's palace.*

Enter MALCOLM *and* MACDUFF.

Mal. Let us seek out some desolate shade, and there
Weep our sad bosoms empty.

Macd. Let us rather
Hold fast the mortal sword, and like good men
Bestride our down-fall'n birthdom: each new morn

84. *I pray*] *pray* Pope, +. [Dies.] Cap. om. Ff. [Exit...] Glo. Exit L. Macduff, crying Murther; Murtherers pursue her. Theob. +. Exit crying Murther. Ff. SCENE III.] SCENE IV. Pope, +, Jen. England. Before...] Dyce, Sta. Glo. Cam. Cla. The King of England's Palace. Rowe, +. A Room in Edward the Confessor's Palace. Cap. England. Steev. England. A Room in the King's Palace. Mal. et cet.

4. *down-fall'n*] Mal. *downfaln* Johns. Warb. Jen. *downfall* $F_1F_2F_3$, Pope ii. *downfal* F_4, Dav. Rowe, Pope i, Theob. Han. *down-fall* Cap. *birthdom*] Dav. *birthdome* F_1F_2 F_3. *birth-dome* F_4. *birth-doom* Pope, Theob. Han. Warb.

84. COLERIDGE (i, 250). This scene, dreadful as it is, is still a relief, because a variety, because domestic, and therefore soothing, as associated with the only real pleasures of life. The conversation between Lady Macduff and her child heightens the pathos, and is preparatory for the deep tragedy of their assassination. . . . To the objection that Sh. wounds the moral sense by the unsubdued, undisguised description of the most hateful atrocity,—that he tears the feelings without mercy, and even outrages the eye itself with scenes of insupportable horror,—I, omitting Titus Andronicus, as not genuine, and excepting the scene of Gloster's blinding in King Lear, answer boldly in the name of Shakespeare, not guilty.

Scene iii.] CLARENDON. The poet no doubt felt that this scene was needed to supplement the meagre parts assigned to Malcolm and Macduff.

FRENCH (p. 293). The present Earl of Fife, James Duff, 1868, who is also Viscount Macduff, is lineally descended from the Macduff of the play.

4. **birthdom**] JOHNSON. Our birthdom, or birthright, says he, lies on the ground; let us, like men who are to fight for what is dearest to them, not abandon it, but stand over it and defend it. This is a strong picture of obstinate resolution. So, Falstaff says to Hal: 'If thou see me down in the battle, and *bestride me*, so.'—1 Hen. IV: V, i, 121. *Birthdom* for *birthright* is formed by the same analogy with *masterdom* in this play, signifying the *privileges* or *rights* of a *master*. Perhaps it might be *birthdame* for *mother;* let us stand over our *mother* that lies bleeding on the ground.

STEEVENS. See 2 Hen. IV: I, i, 207. DYCE (*Glossary*). Birthright.

CLARENDON. 'Birthdom' is formed on the analogy of 'kingdom,' 'earldom,' 'masterdom,' I, v, 68, with this difference, that 'king,' 'earl,' 'master,' designate persons, and 'birth' a condition; the termination '-dom' is connected with 'doom,'

New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland and yell'd out
Like syllable of dolour.
Mal. What I believe, I'll wail;
What know, believe; and what I can redress,
As I shall find the time to friend, I will.
What you have spoke, it may be so, perchance.
This tyrant, whose sole name blisters our tongues,
Was once thought honest: you have loved him well;
He hath not touch'd you yet. I am young; but something

8. *syllable*] *syllables* Pope, +, Cap.
14. *I am*] *I'm* Pope, +, Dyce ii, Huds. ii.

---

and 'kingdom' signifies the extent of a king's jurisdiction. It loses its original force when joined to adjectives, as in 'freedom,' 'wisdom,' &c., and is then equivalent to the German *-heit*, in *Weisheit*, *Freiheit*, our '-hood.' 'Birthdom' here does not, as we think, signify 'birthright,' but 'the land of our birth,' now struck down and prostrate beneath the usurper's feet.

GUIZOT translates: 'Marchons à grands pas vers notre patrie abattue,' and, in a note, upholds his translation of 'bestride.'

6. **face**] CLARENDON. A somewhat similar hyperbole occurs in Temp., I, ii, 4; again, Mer. of Ven., II, vii, 45. We have also 'the face of heaven' in Rich. III: IV, iv, 239; 'the cloudy cheeks of heaven' in Rich. II: III, iii, 57. The sun is called 'the eye of heaven' in I, iii, 275, and 'the searching eye of heaven' in III, ii, 37 of the same play.

that] See I, ii, 59.

8. **syllable**] CLARENDON. A single cry, the expression of grief of each new widow, and orphan, is in each case re-echoed by heaven.

10. **to friend**] STAUNTON. The expression 'to friend,' meaning *propitious, assistant, favourable*, &c., occurs again in Cymb., I, iv, 116, and in Jul. Cæs., III, i, 143. It is not uncommon in our old poets. Thus, in Spenser's *Fairy Queen*, Bk i, I, 28: 'So forward on his way (with God *to frend*) He passed forth;' and also in Massinger's *The Roman Actor*, I, i, 'the gods *to friend*.'

CRAIK (p. 283, Note on Jul. Cæs., III, i, 143). Equivalent to *for friend*. So we say *To take to wife*. In German: *Das wird mich* zu *eurem Freunde machen*. [Note by ROLFE: Conf. *Matthew* iii, 9, Luke iii, 8: 'We have Abraham to our father, &c.]

CLARENDON. Compare All's Well, V, iii, 182. For the construction see Temp., III, iii, 54: '—— Destiny That hath to instrument this lower world.' The verb is used in Hen. V: IV, v, 17. 'At friend' occurs in Wint. Tale, V, i, 140.

ABBOTT (§ 189). *To*, from meaning 'like,' came into the meaning of 'representation,' 'equivalence,' 'apposition.' (Comp. Latin 'Habemus Deum amico.')

11. **What**] For the use of *what* as a relative see ABBOTT (§ 252).

14. **touch'd**] See III, ii, 26. ED.

You may deserve of him through me; and wisdom
To offer up a weak, poor, innocent lamb
To appease an angry god.
Macd. I am not treacherous.
Mal. But Macbeth is.
A good and virtuous nature may recoil

15. *deserve*] Theob. *discerne* F_1F_2. *discern* F_3F_4, Dav. Rowe, Pope, Cap. Clarke.
and wisdom] *'tis wisdom* Han. *and wisdom 'twere* Ktly.
16. *To offer*] *'Tis t' offer* Nicholson.*

15. **deserve**] THEOBALD. If the whole Tenour of the Context could not have convinced our blind Editors that we ought to read *deserve* instead of *discern* (as I have corrected the Text), yet Macduff's Answer, sure, might have given them some Light,—'*I am not treacherous.*'

UPTON (p. 314) prefers 'discern,' and explains it: 'You may see something to your advantage by betraying me.'

15. **wisdom**] HEATH. That is, 'and '*tis* wisdom.' [So also CAPELL, anticipating COLLIER. ED.]

M. MASON. There is no verb to which *wisdom* can refer. Something is omitted. If we read, 'and *think it* wisdom,' the sense will be supplied; but that would destroy the metre.

STEEVENS. I suspect this line has suffered by interpolation, as well as omission, and that it originally ran thus: '—— but something You may deserve through me; and wisdom *is it*,' &c.

STAUNTON. One more of the innumerable passages in this great play which has suffered by mutilation or corruption. We ought, perhaps, to read, '—— and wisdom '*t is*,' or '—— and wisdom *bids*.'

DYCE (ed. 2). LETTSOM proposes 'and wisdom Would offer up;' &c., but I see no objection to 'and wisdom,' an elliptical expression for 'and it is wisdom.'

KEIGHTLEY. A syllable is plainly lost.

CLARKE. If the original word 'discern' be retained, we have the sense of the passage unimpaired, thus: 'I am young, but something you may perceive of Macbeth in me [Malcolm has stated that Macbeth 'was once thought honest,' and afterwards taxes himself with vices], and also you may perceive the wisdom of offering up,' &c., thus gaining the verb before 'wisdom' that the commentators miss. It may be advisable to mention that we made this restoration in the text when preparing our ed. of Sh. for America in 1860.

CLARENDON. There is certainly some corruption of the text here. Perhaps a whole line has dropped out.

ABBOTT (§ 402, 403) explains this as an instance of the ellipsis of the nominative: '—— and (it is) wisdom.'

HUDSON (ed. 2). You may purchase, or secure, his favor by sacrificing me to his malice; and to do so would be an act of worldly-wisdom on your part, as I have no power to punish you for it.

19. **recoil**] JOHNSON. A good mind may *recede* from goodness in the execution of a *royal commission.*

In an imperial charge. But I shall crave your pardon;
That which you are, my thoughts cannot transpose:
Angels are bright still, though the brightest fell:
Though all things foul would wear the brows of grace,
Yet grace must still look so.
Macd. I have lost my hopes.
Mal. Perchance even there where I did find my doubts.
Why in that rawness left you wife and child,

20. *But...crave*] *I crave* Pope, +. *But 'crave* Steev. Lettsom.
23. *wear*] *bear* F_4, Warb. Johns.
24. *still look*] *look still* Theob. ii, Warb. Johns.
24. *I have*] *I've* Pope, +, Dyce ii, Huds. ii.
25. Rowe. Two lines, Ff.
26. *child*] *childe* F_1. *children* F_2F_3 F_4, +, Cap. Jen. Rann.

ELWIN. A metaphorical adaptation of the idea of resistance being borne down by the charge of an imperial army.

CLARENDON. Here used, not in its usual sense of rebounding on the removal of pressure, but meaning to yield, give way, swerve. So also V, ii, 23. Compare Cymb., I, vi, 128. Perhaps Sh. had in his mind the recoil of a gun, which suggested the use of the word 'charge,' though with a different signification. Compare 2 Hen. VI: III, ii, 331, '—— like an overcharged gun, recoil And turn the force,' &c.

20. **crave**] WALKER (*Crit.* i, 77). '*Pray you*, '*beseech you*, are frequent in Sh. (I remember also '*crave you* in one of his plays, I forget where.) [LETTSOM, in a foot note, cites this passage. ED.] In line 28, write, *metri gratia*, '*Pray you*.

23. **would**] See I, vii, 34.

24. **so**] JOHNSON. My suspicions cannot injure you, if you be virtuous, by supposing that a traitor may put on your virtuous appearance. I do not say that your virtuous appearance proves you a traitor; for virtue must wear its proper form, though that form be counterfeited by villainy.

DALGLEISH. Though foul things may look fair, fair things cannot look fairer.

CLARENDON. Compare Meas. for Meas., II, i, 297.

25. **doubts**] DELIUS. That is, in this meeting at the English Court, so surprising to Malcolm, and so discouraging to Macduff.

CLARENDON. Macduff had hoped that he should be received by Malcolm with full confidence. Failing this, all his hopes of a successful enterprise against the tyrant are gone. Malcolm replies: 'Your disappointment is due to your own conduct in leaving your wife and children; which has given rise to distrust in my mind.'

HUDSON (ed. 2). Macduff claims to have fled his home to avoid the tyrant's blow; yet he has left his wife and children in the tyrant's power; this makes the Prince distrust his purpose, and suspect him of being a secret agent of Macbeth. And so the Prince says, 'Perhaps the cause which has destroyed your hopes is the very same that leads me to distrust you; that is, perhaps you have hoped to betray me; which is just what I fear.'

26. **rawness**] JOHNSON. Without previous provision, without due preparation, without *maturity* of counsel. (*Dict.*—) In that hasty manner.

CLARENDON. Compare Hen. V: IV, i, 147. So Tennyson, 'Raw Haste, half-sister to Delay.'—['*Love thou thy land.*']

Those precious motives, those strong knots of love,
Without leave-taking? I pray you,
Let not my jealousies be your dishonours,
But mine own safeties. You may be rightly just,
Whatever I shall think.
Macd. Bleed, bleed, poor country:
Great tyranny, lay thou thy basis sure,
For goodness dare not check thee: wear thou thy wrongs;
The title is affeer'd.—Fare thee well, lord:

28. *Without*] *Without so much as* Anon.*
I pray you] om. Pope, Han. *O Macduff, I pray you* Anon.*
33. *dare*] F_1F_2, Dav. Cap. Dyce, Sta. Ktly, Glo. Cam. Cla. *dares* F_3F_4, et cet.
thou] *ye* F_1F_2.
34. *The*] Ff, Dav. Rowe, Cap. Jen. Sing. Coll. Huds. Sta. Del. White, Glo. Cam. Cla. *His* Pope, +. *Thy* Mal. et cet.
34. *affeer'd*] Han. *affear'd* F_1F_2, Dav. Pope, +, Jen. Mal. Rann. *afear'd* F_3. *afeard* F_4, Cap. *afraid* Rowe. *affeered* Ktly.
Fare] *Far* F_1.

---

27. **motives**] DELIUS. Frequently applied by Sh. to persons. Perhaps here, like 'knots,' it is to be connected with 'of love,' although it is perfectly intelligible by itself.

28. DYCE (ed. 2). This line seems to be faulty not from the redundant '*I*,' but from the omission of some word or words.

ABBOTT (§ 512) considers 'I pray you,' as a short interjectional line by itself; and (§ 511) that the pause after 'leave-taking' may be explained by the indignation of Macduff, which Malcolm observes, and digresses to appease.

29. **jealousies**] DELIUS. The plural indicates the repeated occasions for his suspicion, to which the arrival of messengers from Scotland gives rise, not merely his present feelings towards Macduff. And this plural occasioned the two others: 'dishonours' and 'safeties.'

30. **safeties**] ABBOTT (§ 454). An extra syllable is frequently added before a pause, especially at the end of a line, as in Ham., I, ii, 77; but also at the end of the second foot, as here, 'For mine | own sáfe*ties* | ;' and, less frequently, at the end of the third foot, as in line 33, 'For góod | ness dáres | not chéck *thee* | ;' and, rarely, at the end of the fourth foot, see Temp., I, ii, 127.

34. **affeer'd**] POPE. A law term for *confirmed*.

HEATH (*Revisal*, &c., p. 403). A law term which signifies estimated, proportioned, adjusted; not confirmed. It is used here in its common acceptation, for affrightened. Malcolm's title to the crown is affrightened from asserting itself; or, in plainer English, He is affrightened from asserting his title to the crown.

TOLLET. Poor country, wear thou thy wrongs, the title to them is legally settled by those who had the final judication of it.

RITSON. To *affeer* is to assess, or reduce to certainty. All amerciaments are by Magna Charta to be *affeered* by lawful men, sworn to be impartial. This is the ordinary practice of a Court Leet, with which Sh. seems to have been intimately acquainted, and where he might have occasionally acted as an *affeerer*.

SINGER. Addressing Malcolm, Macduff says, 'Wear thou thy wrongs,—the title *to*

I would not be the villain that thou think'st
For the whole space that's in the tyrant's grasp,
And the rich East to boot.
Mal. Be not offended:
I speak not as in absolute fear of you.
I think our country sinks beneath the yoke;
It weeps, it bleeds, and each new day a gash
Is added to her wounds: I think withal
There would be hands uplifted in my right;
And here from gracious England have I offer
Of goodly thousands: but for all this,
When I shall tread upon the tyrant's head,
Or wear it on my sword, yet my poor country
Shall have more vices than it had before,
More suffer and more sundry ways than ever,
By him that shall succeed.
Macd. What should he be?

35. *think'st*] *think'st me* Ktly.
44. [Showing a paper.] Coll. ii.
44. *Of*] *Of aid of* Ktly.
but] *But yet* Han.

---

thy crown is now confirmed—' *to the usurper* he would probably have added, but that he interrupts himself with angry impatience, at being suspected of traitorous double-dealing.

KNIGHT. Macduff continues to apostrophise 'great tyranny,' 'wear thou thy wrongs'—enjoy thy usurpation; *wrongs* being here opposed to rights; the title is *affeer'd*—confirmed, admitted.

COLLIER. Great tyranny, be thou confident, for goodness dares not oppose thee; do what wrong thou wilt; thy title is confirmed. Perhaps we ought to read *Thy* for 'The'.

ELWIN. There is a play upon the word 'affeer'd'.

WALKER (*Crit.* i, 275). Perhaps we should read *assur'd*, or *affirm'd*. Affear'd may have originated in *feare*, five lines below.

DALGLEISH. From French *affeurer*, to appraise, fix a price upon.

CLARENDON. Confirmed. In Cowel's *Law Dict.*, s. v.: '*Affeerers* may probably be derived from the French *affier*, that is, *affirmare, confirmare*, and signifies in the common law such as are appointed in Court-Leets, upon oath, to set the fines on such as have committed faults arbitrarily punishable, and have no express penalty appointed by statute.'

47. **shall**] See III, iv, 57.

48. **more sundry**] See I, iii, 154.

49. **should**] ABBOTT (§ 324). *Should* is sometimes used as though it were the past tense of a verb 'shall,' meaning 'is to,' not quite 'ought.' Compare the German 'sollen.' § 325. *Should* was hence used in direct questions about the past where *shall* was used about the future. . . . It seems to increase the emphasis of the

Mal. It is myself I mean: in whom I know
All the particulars of vice so grafted
That, when they shall be open'd, black Macbeth
Will seem as pure as snow, and the poor state
Esteem him as a lamb, being compared
With my confineless harms.
Macd. Not in the legions
Of horrid hell can come a devil more damn'd
In evils to top Macbeth.
Mal. I grant him bloody,
Luxurious, avaricious, false, deceitful,
Sudden, malicious, smacking of every sin
That has a name: but there's no bottom, none,
In my voluptuousness: your wives, your daughters,
Your matrons and your maids, could not fill up

57. *evils*] *ills* Pope, Han. Cap. Mal.] F_1, Rowe. Macb. $F_2F_3F_4$.
59. *smacking*] *smoaking* $F_2F_3F_4$. *every*] *each* Pope, Han.

interrogation, since a doubt about the past (time having been given for investigation) implies more perplexity than a doubt about the future.

52. **open'd**] COLLIER (*Notes*, &c., p. 414). The sense afforded by 'open'd' is so inferior to that given by the (MS) that we need not hesitate in concluding that Sh., carrying on the figure suggested by 'grafted,' as applied to fruit, must have written 'ripen'd.'

SINGER (*Sh. Vindicated*, &c., p. 257). *Ripen'd* is inadmissible; Mr Collier himself sees that 'Malcolm represents these particulars of vice in him as already at maturity.'

DELIUS. 'Open'd' carries out the simile of 'grafted.'

57. **evils**] WALKER (*Crit.* ii, 197). '*In* evils,' apparently, in the same sense as Oth. I, i, 21: 'A fellow almost damned in a fair life.' Tomkins, *Albumazar*, v. 11, Dodsley, ed. 1825, vol. vii, p. 193,— '—— O wonderful! Admir'd Albumazar in two transformations!' *admired on account of two transformations which he has wrought.* Perhaps also, 1 Hen. IV: V, iv, 121, is in point,—'The better part of valour is discretion; in the which better part I have saved my life;' *through which, by reason of which.* [See also the same article for instances of the pronunciation of 'evil' as a monosyllable; as also Abbott (§ 466). ED.]

top] DYCE (*Glossary*). To rise above, to surpass.

58. **Luxurious**] DYCE (*Glossary*). Lascivious (its only sense in Sh.).

CLARENDON. Always, as here, used by Sh. in the sense of *luxuriosus* in patristic Latin, and the French *luxurieux*, i. e. the adjective corresponding to *luxure*, not *luxe*. This sense of the word is now obsolete. In the modern sense we find it as early as Beaumont and Fletcher, and in Milton it has always either the modern sense, or that of 'luxuriant.'

59. **Sudden**] JOHNSON. Violent, passionate, hasty.

DYCE (*Glossary*). Precipitately violent.

The cistern of my lust, and my desire
All continent impediments would o'erbear,
That did oppose my will: better Macbeth
Than such an one to reign.
Macd. Boundless intemperance
In nature is a tyranny; it hath been
The untimely emptying of the happy throne,
And fall of many kings. But fear not yet
To take upon you what is yours: you may
Convey your pleasures in a spacious plenty,

63. *cistern*] *Cesterne* F_1F_2.
66. *an*] Ff, Dav, +, Jen. Steev. (1773), Dyce, Sta. Hal. Glo. Cam. Cla. *a* Cap. et cet.
66. *Boundless*] om. Steev. conj.
69. *And*] *And'* Allen.
71. *Convey*] *Enjoy* Sing. ii, Coll. ii, (MS).

---

64. **continent**] CLARENDON. Restraining. Comp. Love's Lab., I, i, 262; in Lear, III, ii, 58, the word is found as a substantive. And in Mid. N. D., II, i, 92, we have the same figure which is used in the present passage.

65. **better...reign**] COLERIDGE (i, 251). The moral is—the dreadful effects even on the best minds of the soul-sickening sense of insecurity.

66. **an one**] See III, iv, 131.

67. **In nature**] DELIUS. This belongs to 'tyranny;' such organic intemperance is compared with the political tyranny of Macbeth.

CLARENDON. If the words are to be construed according to Delius we should interpret them thus: 'intemperance is of the nature of a tyranny,' remembering Jul. Cæs., II, i, 69, 'The state of man, Like to a little kingdom, suffers then The nature of an insurrection.' Or we may join 'intemperance in nature,' and interpret 'want of control over the natural appetites.' The former seems preferable. In any case 'tyranny' here means 'usurpation,' in consequence of which the rightful king loses his throne. See note on III, vi, 22.

71. **Convey**] COLLIER (*Notes*, p. 414). Altered by the (MS) to *Enjoy*. When *enjoy* was written *enioy*, as it usually was of old, the printer's lapse may be at once explained.

SINGER (*Sh. Vind.*, p. 258). A very plausible correction of a probable misprint, by which the sense is improved.

BLACKWOOD'S MAGAZINE, (Oct., 1853). Punctuate 'Convey your pleasures in,—a spacious plenty,' i. e., Gather them in,—an abundant harvest.

STAUNTON. 'Convey' occurs in precisely the same sense in the following: 'But verily, verily, though the adulterer do never so closely and cunningly *convey* his sin under a canopy, yet,' &c.—*The Plain Man's Pathway to Heaven*, 1599. And it is also found in the corresponding passage in Holinshed. [See Appendix, p. 368. ED.]

WHITE. We know that in the slang of Sh.'s day it meant *purloin*. But the line is an obscure one throughout, yet rather, I think, from want of care in the writing, than from corruption in the printing.

DYCE (*Glossary*). To manage secretly and artfully.

And yet seem cold, the time you may so hoodwink:
We have willing dames enough; there cannot be
That vulture in you, to devour so many
As will to greatness dedicate themselves,
Finding it so inclined.
Mal. With this there grows
In my most ill-composed affection such
A stanchless avarice that, were I king,
I should cut off the nobles for their lands,
Desire his jewels and this other's house:
And my more-having would be as a sauce
To make me hunger more, that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.
Macd. This avarice
Sticks deeper, grows with more pernicious root

72. *cold, the.....hoodwink:*] Theob. *cold. The...hoodwinke:* Ff. *cold. The ...hoodwink*, Rowe. *cold: the....hoodwink:* Pope, Han. Cap.
73. *We have*] *We've* Pope, +, Dyce ii.
75. *greatness*] *Greatntsse* F_2.
83. *loyal*] *royal* Pope.
85. *Sticks*] *Strikes* Theob. conj. Han. Warb.

---

72. **time**] See I, v, 61, and I, vii, 81.

hoodwink] DALGLEISH. A translation of Holinshed's 'that no man shall be aware thereof.'

CLARENDON. Perhaps it was originally a term of falconry, the hawks being hooded in the intervals of sport. In Latham's *Falconry*, 1615, 1618, 'to hood' is the term used for the blinding, 'to unhood,' for the unblinding.

74. **That**] ABBOTT (§. 277). *That* is still used provincially for *such* and *so:* e. g., 'He is *that* foolish *that* he understands nothing.' So Ham., I, v, 48. *That* is more precise than 'of that kind' or 'such.' *That*, meaning 'such,' is used before the infinitive where we use the less emphatic 'the.' As in the present instance.

77. **ill-composed**] CLARENDON. We have the opposite, 'well-composed,' in Tro. and Cress., IV, iv, 79.

82. **that**] See I, ii, 59.

forge Quarrels] RUSHTON (*Sh. Illust. by the Lex Scripta*, p. 87), referring to the Statute 7 Hen. IV, cap. vii, directed against 'les arrousmyths qe font plusours testes de setes & *quarelx* defectifs,' adds that Malcolm may use the word 'quarrel' in a double sense, because the verbs 'forge' and 'warrant' might be applied to the 'quarrels' mentioned in this statute, as well as to the word in its more usual legal acceptation.

85. **Sticks**] THEOBALD (Nichols's *Lit. Ill.*, ii, 530). I should think '*strikes* deeper;' a tree, or plant, is said by gardeners to *strike*, when it shoots its fibres out *deep* into the earth, and begins to feel its root.

Than summer-seeming lust, and it hath been
The sword of our slain kings: yet do not fear;

86. *summer-seeming*] *summer-teeming* Theob. Han. Warb. Cap. *summer-seeding* Heath, Steev. Rann. *summer-sinning* Jackson.

86. **summer-seeming**] THEOBALD. *Summer-teeming*, i. e., the Passion, which lasts no longer than the *Heat* of Life, and which goes off in the *Winter* of Age. Summer is the season in which Weeds get Strength, grow rank, and dilate themselves.

HEATH (p. 404). 'Summer-seeming' gives a very apt and proper sense; that is, Which hath no other inconvenience than that of an extraordinary heat for the time, such as we commonly experience in summer, and which is of no long duration. However, as the integrity of the metaphor, which is taken from the growth of a plant, and particularly the root of it, is not well preserved, I am inclined to believe Sh. wrote, 'summer-*seeding*;' i. e., Than lust, which, like a summer plant, runs up to seed during that season, and quickly afterwards dies away.

[Steevens in 1785 quoted Blackstone as the author of this conjecture, *summer-seeding*, although Heath anticipated the latter by twenty years. Attention was called to Heath's claims in the Anonymous Variorum edition of 1807, but with this exception, and that of the Cambridge Editors, every editor who has noticed the conjecture has accorded it to Blackstone. I have been unable to find where Steevens obtained this note of the eminent Justice's; it is not in the list published by The Shakespeare Society in vol. xii. of their Papers. ED.]

JOHNSON. When I was younger, and bolder, I corrected it thus: 'Than *fume, or seething* lust;' i. e., angry passion or boiling lust.

STEEVENS. Lust that *seems* as hot as *summer*.

MALONE. In Donne's poems ['*Love's Alchemy*.'—CLARENDON.] we meet with 'winter-*seeming*.'

COLLIER. That is, probably, 'summer-*beseeming*.'

ELWIN. 'Summer-seeming' not only signifies that lust bears a fair appearance in and to the summer of life alone, but also hints at the delusive character of vice, in its show and promise of joyousness.

HUDSON. The passion that burns awhile like summer, and like summer passes away; whereas the other passion, *avarice*, has no such date, but grows stronger and stronger to the end of life.

STAUNTON. We are unwilling to disturb the old text, though we have a strong persuasion that Sh. wrote 'summer-*seaming* lust,' i. e., lust *fattened* by summer heat.

CLARENDON. Befitting, or looking like, summer. Avarice is compared to a plant which strikes its roots deep and lasts through every season; lust to an annual which flourishes in summer and then dies.

ALLEN (MS). We should (I think) write thus: This avarice Sticks deeper—grows with more pernicious root—Than summer-'*seeming* lust. Sh. conceives of *Avarice* ('the good old-gentlemanly vice' of Byron) as a plant of *Autumn* and *Winter*, deeper rooted, more lasting; of *Lust*, as a plant of *Summer*, earlier and more rapid in its growth, but less enduring. Lust is, therefore, a vice that naturally goes with (and in so far *beseems*) *Youth*, the *Summer* of life. *Seeming*, then, is but *beseeming*, with its prefix dropt, as in rapid or familiar conversation. Sh. so wrote elsewhere. It may be added that the idea crops out, in another form, a few lines below, in 'the king-becoming' graces.

Scotland hath foisons to fill up your will
Of your mere own: all these are portable,
With other graces weigh'd.
Mal. But I have none: the king-becoming graces,
As justice, verity, temperance, stableness,
Bounty, perseverance, mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish of them, but abound
In the division of each several crime,
Acting it many ways. Nay, had I power, I should
Pour the sweet milk of concord into hell,
Uproar the universal peace, confound
All unity on earth.
Macd. O Scotland, Scotland!
Mal. If such a one be fit to govern, speak:
I am as I have spoken.

88. *foisons*] *Foysons* F_1F_2. *Poisons* F_3F_4. *foison* Ktly.
89. *portable*] *bearable* H. Rowe.
98. *Pour...hell*] *Sow'r...hate* Han. *Sour...hell* Jackson.
99. *Uproar*] *Vprore* F_1F_2.

---

88. **foisons**] NARES. Plenty, particularly of harvest. *Foison*, Fr., which Menage and others derive from *fusio*. See Du Cange.

COLLIER. It is generally used in the singular.

CLARENDON. The word is still used in the south of England for the juice of grass, and in Scotland for the sap of a tree.

89. **mere**] See IV, iii, 152.

91. **graces**] STAUNTON (*The Athenæum*, 2 November, 1872). Read undoubtingly: *gifts*, the very word which is found in the corresponding dialogue in Holinshed.

92. **temperance**] CLARENDON. Self restraint, used in a wider sense than at present, just as the opposite, 'intemperance,' was applied to immoderate indulgence of any propensities.

93. **perseverance**] WHITE. Here accented on the second syllable.

CLARENDON. 'Perséver' in Sh. has always the accent on the second syllable.

95. **relish**] CLARENDON. Compare the use of *sapere* in Latin, as, e. g., Persius, *Sat.* i, 11: 'Cum sapimus patruos.'

98. **hell**] STAUNTON. By 'hell' may be meant *confusion*, *anarchy*, *disorder*; and if so, we ought possibly to read, '*Sour* the sweet milk,' &c.

99. **Uproar**] KEIGHTLEY. As it may be doubted if there is such a verb as this, and as it makes little sense, I would read *Uproot*, or *Uptear*.

DYCE (*Glossary*). To throw into confusion.

CLARENDON. To break by the clamour of war. Compare the German *aufrühren*. We have no example of this verb elsewhere. *Uprear* has been suggested as an emendation.

Macd. Fit to govern!
No, not to live.—O nation miserable!
With an untitled tyrant bloody-scepter'd,
When shalt thou see thy wholesome days again,
Since that the truest issue of thy throne
By his own interdiction stands accursed,
And does blaspheme his breed?—Thy royal father
Was a most sainted king: the queen that bore thee,
Oftener upon her knees than on her feet,
Died every day she lived.—Fare thee well!

102, 103. *Fit.....miserable!*] Pope. One line, Ff.
107. *accursed*] *accurst* $F_2F_3F_4$. *accust* F_1.
109. *sainted king*] *Sainted-King* $F_1F_2F_3$.
111. *lived*] Cap. *liv'd* Ff, Dav. +, Jen. Mal. Sing. ii, Dyce i, Del. Sta. White, Ktly. *livèd* Dyce ii.
Fare] *Oh fare* Pope, +.

---

104. **bloody-sceptered**] DELIUS. This is in apposition to 'nation miserable.'

106. **Since that**] ABBOTT (§ 287). Just as *so* and *as* are affixed to *who* (whoso), *when* (whenso), *where* (whereas, whereso), in order to give a relative meaning to words that were originally interrogative, in the same way *that* was frequently affixed. Gradually, as the interrogatives were recognized as relatives, the force of *that, so, as*, in 'when *that*,' 'when *so*,' 'when *as*,' seems to have tended to make the relative more general and indefinite; 'who so' being now nearly (and once quite) as indefinite as 'whosoever.' The 'ever' was added when the 'so' had begun to lose its force. In this sense, by analogy, *that* was attached to other words, such as 'if,' 'though,' 'why,' &c. [And in this case 'since.'] We also find *that* frequently affixed to prepositions for the purpose of giving them a conjunctival meaning, as in IV, iii, 185.

108. **blaspheme**] CLARENDON. Slander; the original sense of the word. Bacon, in his *Advancement of Learning*, i, 2, § 9, uses 'blasphemy' in the sense of 'slander': 'And as to the judgement of Cato the Censor, he was well punished for his blasphemy against learning.' And in the Prayer-book Version of Ps. cxix, 42, we find 'blasphemers' for 'slanderers.'

109. **queen**] WORDSWORTH (*Sh.'s Knowledge and Use of the Bible*, p. 98, 1864). Sh. seems to have confounded, whether purposely or not, the character of Margaret, who was Malcolm's *wife*, with that of his *mother*.

111. **Died**] MALONE. An expression borrowed from 1 Cor. xv, 31, 'I die daily.'

DELIUS. This refers to the daily mortification of the flesh by castigation, so that she only lived spiritually.

CLARENDON. Every day of her life was a preparation for death.

Fare] WALKER (*Vers.*, p. 139). To be pronounced as a dissyllable. Certainly not *livèd*; Sh. would as soon have made *died* a dissyllable.

DYCE (ed. 1). I believe Walker is right as regards 'Fare.'

WHITE. I give this line as it is printed in Ff, lacking one unaccented syllable, because I believe this to be more in accordance with Sh.'s free versification than it would be to make 'lived' a dissyllable. At the same time I cannot agree with any

These evils thou repeat'st upon thyself
Have banish'd me from Scotland.—O my breast,
Thy hope ends here!
Mal. Macduff, this noble passion,
Child of integrity, hath from my soul
Wiped the black scruples, reconciled my thoughts
To thy good truth and honour. Devilish Macbeth
By many of these trains hath sought to win me
Into his power; and modest wisdom plucks me
From over-credulous haste: but God above
Deal between thee and me! for even now
I put myself to thy direction, and
Unspeak mine own detraction; here abjure
The taints and blames I laid upon myself,
For strangers to my nature. I am yet

113. *Have*] Rowe. *Hath* Ff.
123. *detraction*] *detractions* Cap. conj.

part of Walker's objection to the latter arrangement. Sh. and his contemporaries made both [*lived* and *died*] dissyllables or monosyllables, as occasion required.

DYCE (ed. 2). The late Mr W. W. Williams (see *The Parthenon* for Nov. 1, 1862, p. 849) has shown that Walker is wrong, by the following quotation from Jul. Cæs., III, i, 257, 'That ever *livèd* in the tide of times.'

118. **trains**] CLARENDON. Artifices, devices, lures. Cotgrave gives 'Traine:... a plot, practise, conspiracie, deuise;' and 'Trainer: to weaue; also, to plot, contriue, practise, conspire, deuise.' Compare 1 Hen. IV: V, ii, 21; and Com. of Err., III, ii, 45.

EDINBURGH REVIEW (p. 343, October, 1872). A technical term both in hawking and hunting: in hawking, for the lure, thrown out to reclaim a falcon given to ramble, or 'rake out,' as it is called, and thus in danger of escaping from the fowler; and in hunting, for the bait trailed along the ground, and left exposed to tempt the animal from his lair or covert, and bring him fairly within the power of the lurking huntsman. Thus Turbervile, 'When a huntsman would hunt a wolfe, he must *trayne* them by these means . . . there let them lay down their *traynes*. And when the wolves go out in the night to prey and to feede, they will crosse upon the *trayne* and follow it,' &c. Again, '—— if they fayle to come into the *trayne*, then let him send out varlettes to *trayne* from about all the coverts,' &c.

123. **Unspeak**] ABBOTT (§ 442). *Un-* seems to have been preferred by Sh. before *p* and *r*, which do not allow *in-* to precede except in the form of *im-*. *In-* also seems to have been in many cases retained from the Latin. As a general rule, we now use *in-* where we desire to make the negative a part of the word, and *un-* where the separation is maintained,—'*un*true,' '*in*firm.' Hence *un-* is always used with participles. Perhaps also *un-* is stronger than *in-*. '*Un*holy' means more than 'not holy,' almost 'the reverse of holy.'

125. **For**] This passage is cited by ABBOTT (§ 148) as an example of the first

Unknown to woman, never was forsworn,
Scarcely have coveted what was mine own,
At no time broke my faith, would not betray
The devil to his fellow, and delight
No less in truth than life: my first false speaking
Was this upon myself: what I am truly,
Is thine and my poor country's to command:
Whither indeed, before thy here-approach,
Old Siward, with ten thousand warlike men,
Already at a point, was setting forth.

126. *woman*] *women* $F_2F_3F_4$, Pope, Han.
forsworn] *forswore* $F_2F_3F_4$.
133. *Whither*] $F_1F_2F_3$, Rowe. *Whether* F_4.
thy] *they* F_1, Dav.
133. *here-approach*] Hyphen, Pope.
134. *Siward*] Theob. *Seyward* Ff.
135. *Already*] *All ready* Rowe, +, Cap. Jen. Steev. Var. Sing. i, Knt i.
forth.] *foorth:* F_1. *foorth?* F_2. *forth?* F_3F_4.

meaning of *for* as connected with 'as being.' See also III, i, 120. For the second meaning see IV, ii, 37.

133. **here-approach**] For instances of adverbial compounds see ABBOTT (§ 429).

134. CLARENDON. *Old Siward*, son of Beorn, Earl of Northumberland, rendered great service to King Edward in the suppression of the rebellion of Earl Godwin and his sons, 1053. According to Holinshed, p. 244, col. 1, who follows Hector Boece, fol. 249, b., ed. 1574, Duncan married a daughter of Siward. Fordun calls her 'consanguinea.' It is remarkable that Sh., who seems to have had no other guide than Holinshed, on this point deserts him, for in V, ii, 2, he calls Siward Malcolm's uncle. It is true that 'nephew' was often used like 'nepos,' in the sense of grandson, but we know of no instance in which 'uncle' is used for 'grandfather.'

135. **point**] WARBURTON. This may mean 'all ready at a time;' but Sh. meant more: he meant both time and place, and certainly wrote: 'All ready at *appoint*—' i. e. at the place *appointed*, at the rendezvous.

HEATH (p. 405). All ready provided with arms, and every other habiliment of war.

KNIGHT. Is it not at a particular spot where they had collected—a point of space?

ARROWSMITH (*N. and Qu.*, vol. vii, 28 May, 1853). Equivalent to, to be at a stay or stop, i. e. settled, determined, nothing farther being to be said, or done: a very common phrase. [Various instances are given of its use in this sense. ED.]

HALLIWELL. That is, prepared. So in the *Tales and Quicke Answeres, very mery, and pleasant to Rede*, n. d.,—'thy matter is dispatched, all is *at a poynt*, there resteth nothynge but to gyve me my wages that thou promysyddest.'

> It is lost labour that thou doest; I will be *at a point*,
> And to injoye these worldly joyes, I jeoparde will a jo[i]nt.—
> *The Conflict of Conscience*, by N. Woodes, 1581.

CLARENDON. Resolved, prepared. For this somewhat rare phrase compare Foxe's *Acts and Monuments*, p. 2092, ed. 1570: 'The Register there sittyng by, beyng weery, belyke, of tarying, or els perceauyng the constant Martyrs *to be at a point*, called vpon the chauncelour in hast to rid them out of the way.' So also in Bun-

Now we'll together, and the chance of goodness 136

136. *the chance of*] *our chance, in* Han. *the chain of* Jackson.

yan's Life, quoted by Mr Wilton Rix, *East Anglian Nonconformity, Notes*, p. vii: 'When they saw that I was *at a point* and would not be moved nor persuaded, Mr Foster told the justice that then he must send me away to prison.' Compare Matthew's (1537) translation of Is. xxviii, 15: 'Tush, death and we are at a poynte, and as for hell, we haue made a condycion wyth it;' where it is used in the sense of 'agreed.' Florio (s. v. *Punto*) gives, 'Essere in punto, to be in a readinesse, to be at a point.' 'At point,' without the article, is more common, as Lear, I, iv, 347, and III, i, 33; Ham., I, ii, 200. [See Holinshed, Appendix, p. 362. ED.]

136. **goodness**] WARBURTON. May the lot Providence has decreed for us be answerable to the justice of our quarrel.

JOHNSON (1765). If there be not some more important error in the passage, it should at least be pointed thus: '—— and the chance, of goodness, be' &c. That is, may the event be, of the goodness of heaven (*pro justitia divina*), answerable to the cause.

HEATH (p. 405). And may the success of that goodness which is about to exert itself in my behalf, be such as may be equal to the justice of my quarrel.

JOHNSON (1773). I am inclined to believe that Sh. wrote 'and the chance, O goodness, Be,' &c. This some of his transcribers wrote with a small *o*, which another imagined to mean *of*. The sense will then be, 'and O thou sovereign Goodness, to whom we now appeal, may our fortune answer to our cause.'

H. C. K. (*N. and Qu.*, 15 October, 1853, p. 359). The radical meaning of the word *belike* is to lie or be near, to attend; from which it came to express the *simple condition* or *state of a thing*. Now it is not easy to see why Malcolm should wish that 'chance' should 'be *like*,' i. e. similar to, their 'warranted quarrel;' inasmuch as that quarrel was most unfortunate and disastrous. Surely it is far more probable that Sh. wrote *belike* (*belicgan, geliggen*) as one word, and that the passage means simply: 'May good fortune attend our enterprise.'

STAUNTON. This passage has been inexplicable heretofore from 'Belike' being always printed as two words, *Be like*. The meaning is,—And the fortune of goodness *approve* or *favour* our justifiable quarrel.

DELIUS. 'Chance of goodness' is equivalent to 'successful issue,' and 'like' is also to be understood in connection with it:—may the issue correspond in goodness to our good, righteous cause. 'Chance of goodness' forms one idea like 'time of scorn,' Oth., IV, ii, 54 [and as in Lear, I, iv, 306, 'brow of youth' means 'youthful brow,' and in Mer. of Ven., II, viii, 42, 'mind of love' means 'loving mind.'—CLARENDON].

BAILEY (ii, 39) proposes 'th' chance of *good success Betide* our' &c., i. e. may we be successful in the righteous quarrel in which we are engaged. *Chance* is not employed to denote probability, but *the incident of fortune—good success*.

CLARENDON. 'May the chance of success be as certain as the justice of our quarrel.' The sense of the word 'goodness' is limited by the preceding 'chance.' Without this, 'goodness' by itself could not have this meaning. It is somewhat similarly limited and defined by the word 'night' in Oth., I, ii, 35: 'The goodness of the night upon you, friends!' And by 'bliss,' Meas. for Meas., III, ii, 227: 'Bliss and goodness on you, father.'

Be like our warranted quarrel! Why are you silent?
Macd. Such welcome and unwelcome things at once
'Tis hard to reconcile.

Enter a Doctor.

Mal. Well, more anon.—Comes the king forth, I pray you?
Doct. Ay, sir; there are a crew of wretched souls
That stay his cure: their malady convinces
The great assay of art; but at his touch,
Such sanctity hath heaven given his hand,
They presently amend.
Mal. I thank you, doctor. [*Exit Doctor.*
Macd. What's the disease he means?
Mal. 'Tis called the evil:

137. *Be like*] *Be-link* Jackson. *warranted*] *unwarranted* Cap. (corrected in Errata.)
140. SCENE v. Pope, +.
140. Rowe. Two lines, Ff.
145. [Exit Doctor.] Cap. Exit. after *amend.* Ff, Rowe, +.

137. **warranted**] CLARENDON. 'Justified,' 'assured.' Comp. All's Well, II, v, 5.

140. COLLIER (*Notes*, &c., p. 415). All that subsequently passes between Malcolm, Macduff, and a Doctor is struck out by the (MS.) After King James's death it was perhaps omitted.

THEOBALD (Nichol's *Lit. Illust.*, ii, 623) was the first to note the bearing of this incident, as well as the reference in IV, i, 121, in determining the date of this play. ED.

142. **convinces**] See I, vii, 64.

HARRY ROWE. One of my puppets, made out of a log of French walnut-tree, contends that the word 'convince' is derived from *con* and *vaincre*, and ought to be used to express 'over-power,' as Sh. has done; but my other gentlemen, cut out of English oak, have refused to permit the word to have any other signification than the modern English one; and it is in obedience to their opinion that I have substituted *defeats* for 'convinces.'

143. **assay**] ED. Cotgrave gives: 'Preuve: f. *A proofe, tryall, essay, experiment, experience.*' In its abbreviated form, *say*, it is found in Jonson, *The Alchemist* (vol. iv, p. 42, ed. Gifford): 'This fellow will come, in time, to be a great distiller, And give a say . . . at the philosopher's stone.' For its use as a term in Venery, see Nares, s. v.

art] CLARENDON. The utmost efforts of skilled physicians to cure it. Sh., in using this phrase, was doubtless thinking of an 'assay of arms.' In Oth., I, iii, 18, 'assay of reason' rather refers to the assaying or testing of metals.

144. **sanctity**] ANONYMOUS. Theobald, with some plausibility, supposes that Sh. wrote *sanity*.

[I give this conjecture of Theobald's on the authority of 'L.', having been unable to find it elsewhere. The Cambridge Edd. have no note of it. ED.]

146. **evil**] REED (1803). Dr Percy, in his notes on *The Northumberland Houshold*

A most miraculous work in this good king; 148
Which often, since my here-remain in England,

148. *here-remain*] Hyphen, Pope. Coll. White, Hal. *here remain* Theob. ii, Warb. Johns.

Book, says, 'that our ancient kings even in those dark times of superstition, do not seem to have affected to cure the king's evil.—This miraculous gift was left to be claimed by the Stuarts; our ancient Plantagenets were humbly content to cure the cramp.' In this assertion, however, the learned editor of the above curious volume has been betrayed into a mistake, by relying too implicitly on the authority of Mr Anstis. The power of curing the king's evil was claimed by many of the Plantagenets. Dr Borde, who wrote in the time of Henry VIII, says, 'The kynges of England by the power that God hath given to them dothe make sicke men whole of a sycknes called the *Kynge's Evyll*.' In Laneham's *Account of the Entertainment at Kenelworth Castle*, it is said, '—— and also by her highness [Q. Elizabeth] accustomed mercy and charitee, nyne cured of the peynful and dangerous diseaz called the *King's Evil*, for that kings and queens of this realm without oother medsin, (save only by handling and prayer) only doo it.' Polydore Virgil asserts the same; and Will. Tooker, in the reign of Queen Elizabeth, published a book on this subject, an account of which is to be seen in Dr Douglas's treatise, entitled *The Criterion*, p. 191. See Dodsley's *Collection of old Plays*, vol. xii, p. 428, ed. 1780.

CLARENDON. The reference, which has nothing to do with the progress of the drama, is introduced obviously in compliment to King James, who fancied himself endowed with the Confessor's powers. The writer found authority for the passage in Holinshed, vol. i, p. 279, col. 2: 'As hath bin thought he was enspired with the gift of Prophecie, and also to haue hadde the gift of healing infirmities and diseases. Namely, he vsed to help those that were vexed with the disease, commonly called the Kyngs euill, and left that vertue as it were a portion of inheritance vnto his successors the Kyngs of this Realme.' Edward's miraculous powers were believed in by his contemporaries, or at least soon after his death, and expressly recognised by Pope Alexander III, who canonized him. The power of healing was claimed for his successors early in the twelfth century, for it is controverted by William of Malmesbury, and asserted later in the same century by Peter of Blois, who held a high office in the Royal Household (see Freeman's *Norman Conquest*, vol. ii, pp. 527, 528). The same power was claimed for the kings of France, and was supposed to be conferred by the unction of the 'Sainte Ampoule' on their coronation. William Tooker, D. D., in his '*Charisma seu Donum Sanationis*,' 1597, while claiming the power for his own sovereign, Elizabeth, concedes it also to the Most Christian King; but André Laurent, physician to Henry IV of France, taxes the English sovereigns with imposture. His book is entitled, '*De Mirabilis trumas sanandi vi solis Galliæ Regibus Christianissimis divinitus concessa*,' &c., 1609. The Roman Catholic subjects of Elizabeth, perhaps out of patriotism, conceded to her the possession of this one virtue, though they were somewhat staggered to find that she possessed it quite as much after the Papal excommunication as before. James the First's practice of touching for the evil is mentioned several times in Nichols's Progresses, e. g., vol. iii, pp. 264, 273. Charles I, when at York, touched seventy persons in one day. Charles II also touched, when an exile at Bruges, omitting,

I have seen him do. How he solicits heaven,
Himself best knows: but strangely-visited people, 150
All swoln and ulcerous, pitiful to the eye,
The mere despair of surgery, he cures,
Hanging a golden stamp about their necks,
Put on with holy prayers: and 'tis spoken,

149. *I have*] *I've* Pope, +, Dyce ii, Huds. ii. 150. *strangely-visited*] Hyphen, Pope *strangely visited* Sing. Huds. i.

perhaps for sufficient reason, the gift of the coin. He practised with signal succes after his restoration. One of Dr Johnson's earliest recollections was the bein taken to be touched by Queen Anne in 1712 (Boswell, vol. i, p. 38). Even Swi seems to have believed in the efficacy of the cure (*Works*, ed. Scott, ii, 252). Th Whigs did not claim the power for the Hanoverian sovereigns, though they highl resented Carte's claiming it for the Pretender in his History of England.

[For much curious information on this subject see Chambers's *Book of Days*, vol i, p. 82, and W. B. RYE, *England as Seen by Foreigners*, pp. 151, 275. ED.]

149. **solicit**] WALKER (*Crit.*, iii, 274). *Solicit*, like many other words derive from the Latin,—as *religion* for *worship* or *service*, &c.,—had not yet lost its stric Latin meaning.

LETTSOM (*Foot note to the above*). The original signification of the Latin wor seems to have been to move, and the various meanings attached to it by lexicogra phers are but modifications of this primary one. In the language of Sh., Edwar *solicited*, or *moved*, heaven by means known to himself; Suffolk (1 Hen. VI: V, ii 190) proposed to *solicit*, or move, Henry by speaking of the wonderful endowment of Margaret; and Hamlet (V, ii, 369), though his speech was cut short by death seems to have been thinking of the events that had *solicited*, or *moved*, him to recom mend Fortinbras as successor to the throne.

CLARENDON. This word has occasionally the sense of prevailing by entreaty c prayer, like *litare* in Latin. Compare Rich. II: I, ii, 2.

152. **mere**] ABBOTT (§ 15). As in Latin; equivalent to 'unmixed with anythin else:' hence, by inference, 'intact,' 'complete.' In this case 'the utter despair.' I accordance with its original meaning, 'not *merely*,' in Bacon, is used for 'not *en tirely*.' So Ham., I, ii, 137.

153. **stamp**] STEEVENS. The coin called an *angel*. See Mer. of Ven., II, vi 56. Its value was ten shillings.

CLARENDON. There is no warrant in Holinshed for the statement that the Con fessor hung a golden coin or stamp about the necks of the patients. This was however, a custom which prevailed in later days. Previously to Charles II's tim some current coin, as an angel, was used for the purpose, but in Charles's reign special medal was struck and called a 'touch-piece.' The identical touch-piec which Queen Anne hung round the neck of Dr Johnson is preserved in the Britis Museum.

154. **prayers**] CHAMBERS (*Book of Days*, vol. i, p. 84). A form of prayer to b used at the ceremony of touching for the king's evil was originally printed on separate sheet, but was introduced into the Book of Common Prayer as earl as 1684.

To the succeeding royalty he leaves
The healing benediction. With this strange virtue
He hath a heavenly gift of prophecy,
And sundry blessings hang about his throne
That speak him full of grace.

Enter Ross.

Macd. See, who comes here?
Mal. My countryman; but yet I know him not.
Macd. My ever-gentle cousin, welcome hither.
Mal. I know him now: good God, betimes remove
The means that makes us strangers!
Ross. Sir, amen.
Macd. Stands Scotland where it did?
Ross. Alas, poor country!
Almost afraid to know itself! It cannot
Be call'd our mother, but our grave: where nothing,
But who knows nothing, is once seen to smile;
Where sighs and groans and shrieks that rend the air,
Are made, not mark'd; where violent sorrow seems

157. *gift*] *guift* F_1F_2.
158. *sundry*] *sondry* F_2.
159. SCENE VI. Pope, +.
Enter Ross.] After line 160, Dyce, Sta.
161. *ever-gentle*] Hyphen, Pope. *ever gentle* Cam.
162. *God, betimes*] Cap. *God betimes* Ff, Dav. +, Jen.
163. *The means*] Twice in $F_2F_3F_4$. *The mean* Sing. ii, Coll. ii.
makes] *make* Han. Johns. Steev. Var. Sing. i, Knt, Coll. Huds. i, Del. Hal.
166. *nothing*] *no one* H. Rowe.
168. *rend*] Rowe. *rent* Ff, Dav. Cap. Steev. Var. Sing. Knt i, Dyce, Sta. Hal.

CLARENDON. It was left out in 1719.

spoken] ABBOTT (§ 200). Here used for 'tis said.' In line 159 'speak' is used for describe. [See this article for instances of the omission of the preposition after some verbs which can easily be regarded as transitive. ED.]

160. **not**] STEEVENS. Malcolm discovers Ross to be his countryman while he is yet at a distance, by his dress.

163. **means**] SINGER (ed. 2). There is no doubt that Sh. wrote with his contemporaries, 'the *meane*,' in its old singular form, from the French *moyen*.

STAUNTON. Used perhaps as *moans*, for *woes*, *troubles*, &c.

168. **rend**] STEEVENS. To *rent* is an ancient verb, which has been long ago disused. In *Cæsar and Pompey*, 1607: 'With *rented* hair, and eyes besprent with tears.'

MALONE. In *The Legend of Orpheus and Eurydice*, 1597: 'While with his fingers he his hair doth rent.'

SINGER. It is the old orthography of the verb to *rend*.

A modern ecstasy: the dead man's knell
Is there scarce ask'd for who; and good men's lives
Expire before the flowers in their caps,
Dying or ere they sicken.

170. *dead man's*] Johns. *Deadmans* F_1F_2. *Dead-man's* F_3F_4, Rowe, +.
171. *for who;*] *for whom?* Pope, Han. *for whom:* Theob. Warb. *for whom;* Johns. Rann, Coll. Huds. White, Ktly.
173. *Dying*] *Die* H. Rowe. *ere*] *e'er* Rowe, Han. Dyce ii.

CLARENDON. 'Rent' was used indifferently with 'rend,' as the present tense of the verb. So also 'girt' and 'gird.'

170. **modern**] STEEVENS. Generally used by Sh. to signify *trite, common*, as in As You Like It, II, vii, 156.

NARES, I remember a very old lady, after whose death a miscellaneous paper of trifles was found among her property, inscribed by herself, 'odd and *modern* things.'

DYCE (*Gloss.*) 'Per modo tutto fuor del *modern*' uso.'—Dante, *Purg.*, xvi, 42, where Biagioli remarks, '*Moderno*, s'usa qui in senso di *ordinario*.'

WHITE. That is, a slight nervousness.

ecstasy] NARES. In the usage of Sh., and some others, it stands for every species of alienation of mind, whether temporary or permanent, proceeding from joy, sorrow, wonder, or any other exciting cause; and this certainly suits with the etymology, ἔκστασις.

CLARENDON. The emphasis must be on 'modern,' as 'ecstasy' is not antithetical to 'violent,' or 'sorrow.'

171. **who**] ABBOTT (§ 414). Instead of saying 'I know what you are,' in which the object of the verb 'I know' is the clause 'what you are,' Sh. frequently introduces before the dependent clause another object, so as to make the dependent clause a mere explanation of the object. As 'I know *you* what you are.'—Lear, I, i, 272. So 'no one asks about the dead man's knell for whom it is' becomes in the passive, as in the text. [Compare also II, i, 57. For instances of the neglect of the inflection of *who*, see § 274. ED.]

173. **Dying**] HARRY ROWE. Dr Johnson, who had asserted that there were no trees in Scotland, has here lost a happy subject for the exercise of his good nature. What! Flowers in the Highlands! Yes, my dear departed friend, Heath-flowers in abundance. And it is to these flowers that Sh. alludes, it being customary with the Highlanders, when on a march, to stick sprigs of heath in their bonnets. We cannot say that a vegetable 'expires,' but, in common with animal life, it may be said to 'die.' The alteration gives sense to the passage.

or] ABBOTT (§ 131). 'Or,' in the sense of 'before,' is a corruption of A. S., *ær* (Eng. *ere*), which is found in Early English in the forms *er, air, ar, ear, or, eror*. As this meaning of *or* died out, it seems to have been combined with *ere* for the sake of emphasis. As in the present instance; also King John, V, vi, 44; Temp., V, i, 103. We find in E. E. 'erst er,' 'bifore er,' 'before or' (Mätzner, iii, 451). Another explanation might be given. *Ere* has been conjectured to be a corruption of *e'er, ever*, and 'or ever' an emphatic form like 'whenever,' 'wherever.' 'Ever' is written 'ere' in Sonn. 93, 133. And compare '*Or ever* your pots be made hot with thorns.'—Ps. lviii. Against the latter explanation is the fact that 'ever' is much more common than 'ere.' It is much more likely that 'ever' should be substituted for 'ere' than 'ere' for 'ever.'

Macd. O, relation
Too nice, and yet too true!
Mal. What's the newest grief?
Ross. That of an hour's age doth hiss the speaker;
Each minute teems a new one.
Macd. How does my wife?
Ross. Why, well.
Macd. And all my children?
Ross. Well too.
Macd. The tyrant has not batter'd at their peace?
Ross. No; they were well at peace when I did leave 'em.
Macd. Be not a niggard of your speech: how goes 't?
Ross. When I came hither to transport the tidings,
Which I have heavily borne, there ran a rumour
Of many worthy fellows that were out;
Which was to my belief witness'd the rather,

173. *O, relation*] *Relation, oh!* Han.
173, 174. *O,...true!*] Theob. One line, F.
174. *and yet too*] *yet* Steev. conj.
What's] *What is* Han. Cap. Steev. Var. Sing. i, Coll. Huds. i, White.
newest] *new'st* Walker, Sing. ii, Ktly, Dyce ii, Huds. ii.
175. *hour's*] *houeres* F_2.
179. *'em*] Ff, Dav. +, Jen. Dyce, Sta. White, Glo. Cam. Cla. Huds. ii. *them* Cap. et cet.
180. *goes't*] Cap. Jen. Dyce, Sta. White, Glo. Cam. Cla. Huds. ii. *gos't* $F_1F_2F_3$. *go's it* F_4. *goes it* Rowe, et cet.

---

174. **nice**] See Rom. & Jul., III, i, 147; V, ii, 18.

DELIUS. Affected, elaborate. It refers to the rhetorical style decked out with antitheses and metaphors in which Ross had announced the state of Scotland.

DYCE (*Glossary*). Particular(?).

CLARENDON. It seems here to mean 'fancifully minute,' 'set forth in fastidiously chosen terms.' For a similar use of it see Tro. & Cress., IV, v, 250.

HUDSON (ed. 2). Too nice, because too elaborate, or having too much an air of study and art; and so not like the frank utterance of deep feeling.

174. **newest**] WALKER (*Vers.* 170). In reading this passage I feel as if Sh. must have written, *What's the new'st grief?*

176. **teems**] CLARENDON. This verb is found with an objective case following in Hen. V: V, ii, 51.

177. **well**] STEEVENS. So in Ant. & Cleo., II, v, 33.

children] For instances of 'children' pronounced as a trisyllable see WALKER, *Vers.*, p. 7, and ABBOTT, § 477.

179. **peace**] CLARENDON. We find the same sad play upon the double meaning of 'peace' in Rich. II: III, ii, 127.

183. **out**] CLARKE. This was a common phrase at a later period: 'He was *out* in the '45,' meaning he was engaged in the Scotch Rebellion of 1745.

184. **witness'd**] STAUNTON. Evidenced to my belief.

the rather] See notes on III, i, 25.

For that I saw the tyrant's power a-foot:
Now is the time of help; your eye in Scotland
Would create soldiers, make our women fight,
To doff their dire distresses.
Mal. Be't their comfort
We are coming thither: gracious England hath
Lent us good Siward and ten thousand men;
An older and a better soldier none
That Christendom gives out.
Ross. Would I could answer
This comfort with the like! But I have words
That would be howl'd out in the desert air,
Where hearing should not latch them.
Macd. What concern they?
The general cause? or is it a fee-grief
Due to some single breast?
Ross. No mind that's honest
But in it shares some woe, though the main part
Pertains to you alone.
Macd. If it be mine,
Keep it not from me, quickly let me have it.
Ross. Let not your ears despise my tongue for ever,

187. *make our*] *and make* Pope, +.
189. *We are*] *We're* Pope, +, Dyce ii, Huds. ii.
190. *Siward*] Theob. *Seyward* Ff.
195. *latch*] *catch* Rowe, +, Jen. H. Rowe.
195, 196. *What.....cause?*] Theob. *What concerne they, The generall cause,* Ff. *What? concern they The general cause?* Rowe, Pope, Han. *What..... cause,* Coll. White.

185. **For that**] See note on IV, iii, 106.
188. **doff**] CLARENDON. This is the only passage in Sh. where 'doff' is used metaphorically, except Rom. & Jul., II, ii, 47.
191. **none**] DELIUS. *There is* must be supplied. Such an ellipsis is very frequent in negative clauses; thus in line 197: 'No mind that's honest' stands for '*There is* no mind,' &c.
194. **would**] See I, vii, 34.
195. **latch**] WEDGEWOOD. To catch. Anglosaxon, *læccan, gelæccan,* to catch, to seize; Gael., *glac,* catch. The word seems to represent the sound of clapping or smacking the hand down upon a thing, or perhaps the snap of a fastening falling into its place. [See *Div. of Purley,* p. 567. BROCKETT'S *Gloss. of North Country Words,* 1829. FORBY'S *Vocab. of East Anglia,* 1830. ED.]
196. **fee-grief**] JOHNSON. A peculiar sorrow; a grief that hath a single owner. STEEVENS. It must, I think, be allowed that the Attorney has been guilty of a flat trespass on the Poet.

Which shall possess them with the heaviest sound
That ever yet they heard.
Macd. Hum! I guess at it.
Ross. Your castle is surprised; your wife and babes
Savagely slaughter'd: to relate the manner,
Were, on the quarry of these murder'd deer,
To add the death of you.
Mal. Merciful heaven!—
What, man! ne'er pull your hat upon your brows
Give sorrow words: the grief that does not speak
Whispers the o'er-fraught heart, and bids it break.
Macd. My children too?
Ross. Wife, children, servants, all

203. *Hum*] *Humh* Ff, Dav. Jen. *Humph* Mal. 211–213. *Wife...too?*] Cap. Two lines, Ff, +, Knt, Sta.

201. **ever**] STAUNTON (*The Athenæum*, 2 November, 1872). We should read, I think, *aye*. For notwithstanding all that has been said to the contrary, these repetitions [see line 203] are not Shakespearian.

202. **possess**] CLARENDON. We have this word in the sense of 'informed,' in Webster, *Appius and Virginia*, I, iii, p. 152, ed. Dyce, 1857: 'Virginius, we would have you thus *possess'd*.'

203. **Hum**] HARRY ROWE. *Humph* supposes something of deliberation, which was not Macduff's case. His conception was instantaneous. I here [reading 'Ha!'] set the genius of Sh. against the old quartos and folios, *meo periculo*.

206. **quarry**] WEDGEWOOD. Among falconers any game flown at and killed.—Bailey. From the French *curée*, the entrails of the game which were commonly given to the dogs at the death. *Curée*, a dog's reward, the hounds' fee of, or part in, the game they have killed.—Cotgrave. The word is written *cuyerie* by De Foix in his *Miroir de la Chasse*, and was imported into English under the name of *querre*, or *querry*. The book of St. Albans instructs us in 'undoing' a hart to take out 'the tongue and the brains, laying them with the lights...to reward the hounds, *which is called the querry*.'—*N. & Qu.*, May 9, 1857. Considered with reference to the dogs, the *curée* or *querre* was the practical object of the chase, and thus came to be applied to the game killed.

209. **speak**] STEEVENS. So in Webster's *Vittoria Corombona*, 'Those are the killing griefs, which dare not speak.' '*Curæ leves loquuntur, ingentes stupent*' [Seneca, *Hippolytus*, 607.—CLARENDON].

COLLIER. The following is from Montaigne's *Essays*, by Florio, b. i, ch. 2, a work of which it is known Sh. had a copy, and of which he certainly elsewhere made use:—'All passions that may be tasted and digested are but mean and slight.

Curæ leves loquuntur, ingentes stupent.

Light cares can freely speake,
Great cares heart rather breake.'

210. **Whispers**] ABBOTT (§ 200). Often used without a preposition before a personal object. Rarely as here, or in Much Ado, III, i, 4.

That could be found.
Macd. And I must be from thence!—
My wife kill'd too?
Ross. I have said.
Mal. Be comforted:
Let's make us medicines of our great revenge,
To cure this deadly grief.
Macd. He has no children.—All my pretty ones?—

213. *I have*] *I've* Pope, + (—Johns.), Dyce ii, Huds. ii.
216. *He has*] *You have* H. Rowe.
216, 217. *All...say all?*] *What, all ...say all?* Han. as one line.

212. **must**] ABBOTT (§ 314). Is sometimes used by Sh. to mean no more than definite futurity. In the present instance, and in V, viii, 12, it seems to mean 'is,' or 'was, destined.'

216. **children**] RITSON (p. 76). That is, Malcolm, not Macbeth.

STEEVENS. The meaning of this may be, either that Macduff could not, by retaliation, revenge the murder of his children, because Macbeth had none himself; or that if he had any, a father's feelings for a father would have prevented him from the deed. I know not from what passage we are to infer that Macbeth had children alive. Holinshed's *Chronicle* does not, as I remember, mention any. The same thought occurs again in King John, III, iv, 91: 'He talks to me that *never had a son*.' Again, 3 Hen. VI: V, v, 63.

MALONE. The passage from King John seems in favour of the supposition that these words relate to Malcolm. That Macbeth had children at some period, appears from what Lady Macbeth says, I, vii, 54. I am still more strongly confirmed in thinking these words relate to Malcolm, and not to Macbeth, because Macbeth *had* a son then alive, named Lulah. [See III, i, 63. ED.] See Fordun, *Scoti-Chron.* l. v., c. viii. Whether Sh. was apprised of this circumstance, cannot be now ascertained; but we cannot prove that he was unacquainted with it.

STEEVENS. My copy of the *Scoti-Chronicon* (Goodall's ed., vol. i, p. 252) affords me no reason for supposing that *Lulach* was a *son* of Macbeth. The words of Fordun are:—'Subito namque post mortem Machabedæ convenerunt quidam ex ejus parentela sceleris hujusmodi fautores, suum *consobrinum*, nomine *Lulach*, ignomine [sic. Qu. *agnomine?* ED.] fatuum, ad Sconam ducentes, et impositum sede regali constituunt regem,' &c. Nor does Wyntown, in his *Cronykil*, so much as hint that this mock-monarch was the immediate offspring of his predecessor. It still therefore remains to be proved that 'Macbeth *had* a son *then* alive.' Besides, we have been already assured, by himself, on the authority of the Witches, that his sceptre would pass away into another family, '*no son of his succeeding*.'

BOSWELL. Malone confounded *Fordun* with *Buchanan*, whose words are these:—'Hæc dum Forfaræ geruntur, qui supererant Macbethi, *filium ejus Luthlacum* (cui ex ingenio cognomen inditum erat Fatuo) Sconam ductum regem appellant.' Fordun does not express this, indeed, but he does not contradict it. *Suum consobrinum* may mean *their* relation, i. e. of the same clan. Steevens's last argument might be turned the other way. That his son should not succeed him, would more afflict a man who *had* a son than one who was childless.

Did you say all?—O hell-kite!—All? 217
What, all my pretty chickens and their dam
At one fell swoop?

Mal. Dispute it like a man.

217. *say all?*] *see All?* Dav. *say all? what, all?* Theob. Warb. Johns. *O...All?*] *what, all?* Pope. *What, all?* Han.

217–219. *O...swoop?*] In the margin by Pope, Han.

217. *O hell-kite!*] *O vulture! hell-kite!* Walker.

220. *Dispute*] *Endure* Pope, Han.

ANONYMOUS. Macduff has *yet* no thought of vengeance. *Grief* has taken full possession of his soul. He again rebukes the cold philosophy of Malcolm in lines 220, 221, which the more inclines me to think that 'He has no children' was intended for Malcolm. . . . We do not believe that Sh. had any knowledge of such a fact [that Macbeth had a son named Lulah], or if he had, that he made any reference to it here. He was too good a judge of nature to employ Macduff's thoughts, at such a moment, on anything so uninteresting.

HARRY ROWE. The address is to Malcolm, in answer to the word 'comforted,' which did not accord with Macduff's feelings. Macbeth's anxiety to have the crown descend lineally shows that he then had children.

DUPORT. Il est difficile que le sublime aille plus loin. Notre Corneille lui-même n'a, je crois, jamais rien fait de plus vrai, de plus simple, de plus pathétique.

KNIGHT. One would imagine there could be no doubt of whom Macduff was thinking. Look at the whole course of the heart-stricken man's sorrow. He is first speechless; then he ejaculates 'my children too?' then 'my wife kill'd too?' And then, utterly insensible to the words addressed to him, 'He has no children.—All my pretty ones?'

HUNTER (ii, 197). Not, I fear, Macbeth has no children, and therefore cannot have a father's feelings; but, he has no children, and therefore my vengeance cannot have its full retributive action. The thought was unworthy of Sh., and it is to be classed with the still more heinous offence of the same kind, where Hamlet will not execute his intended vengeance on his uncle when he finds him at prayer.

ELWIN. Independent of the unprovoked and improbable rudeness of making a reply *at* his accepted sovereign, instead of *to* his kindly intended address, it is evident that the phrase refers directly to the terms of Malcolm's proposal, lines 213–215—Macduff intending to express that materials for such adequate revenge are wanting, as Macbeth has no children to meet the purpose. [*Halliwell.*

DALGLEISH. It refers clearly to Malcolm.

CLARENDON. The words would be tame if applied to Malcolm.

HUDSON (ed. 2). The true meaning, I have no doubt, is, that if Malcolm were a father, he would know that such a grief cannot be healed with the medicine of revenge.

218. **dam**] HALLIWELL. This word would not now be employed in reference to a *hen*, but there was nothing unusual in such a use of the word in Sh.'s time. 'Yonge chickens even from the damme.' Eliote's *Dictionarie*, ed. Cooper, 1559.

220. **Dispute**] STEEVENS. Contend with your present sorrow. So, Rom. and Jul., III, iii, 63.

Macd. I shall do so;
But I must also feel it as a man:
I cannot but remember such things were,
That were most precious to me.—Did heaven look on,
And would not take their part? Sinful Macduff,
They were all struck for thee! naught that I am,
Not for their own demerits, but for mine,
Fell slaughter on their souls. Heaven rest them now!

Mal. Be this the whetstone of your sword: let grief
Convert to anger; blunt not the heart, enrage it.

Macd. O, I could play the woman with mine eyes,
And braggart with my tongue!—But, gentle heavens,
Cut short all intermission; front to front
Bring thou this fiend of Scotland and myself;
Within my sword's length set him; if he 'scape,
Heaven forgive him too!

220. *do so*] om. Pope, Han.
220, 221. *I...man*] One line, Rowe.
225. *struck*] Dav. *strooke* F_1F_2. *strook* F_3F_4, Cap.
229. *anger*] *wrath* Pope, +.
231. *heavens*] *heav'n* Pope, +, Cap. Mal. Steev. Dyce ii, Huds. ii.
233. *Scotland and myself;*] *Scotland and myself,* Dav. Pope. *land, and my selfe* Ff.
235. *Heaven*] *Then heaven* Pope, +, Ktly.

222, 223. **such . . . That**] For instances of the use of *such* with relatival words other than *which*, see Abbott, § 279.

228. **grief Convert**] DALGLEISH. With this reading [as in the text. ED.] it is difficult to see whom, or what, 'grief' is to 'convert to anger;' but by taking 'convert' as an adjective, or participle, qualifying 'grief,' a good meaning is obtained; and the idea of not *blunting*, but enraging, his heart, appropriately follows up the suggestion that the reflections of Macduff's last speech should be the *whetstone* of his sword.

CLARENDON. 'Convert' is used intransitively in Rich. II: V, iii, 64.

231. **But**] DELIUS. It is here, and not at line 216, that the possibility of revenge on Macbeth first occurs to Macduff.

heavens] DYCE (ed. 2). F_2 reads, 'gentle *heaven.*' [My copy of F_2 reads, 'gentle *heavens.*' ED.] I should have retained [*Heavens* of F_1] under the idea that, since we have before had '*heaven*' used as a plural, we might here accept '*heavens*' as singular,—were it not that in Macduff's preceding speech we have '*heaven* look on' and '*heaven* rest them now,' and at the conclusion of the present speech '*Heaven* forgive him too!'

235. **Heaven**] CLARENDON. Probably the original MS had 'May God' or 'Then God' or 'God, God,' as in V, i, 70, which was changed in the actor's copy to 'Heaven' for fear of incurring the penalties provided by the Act of Parliament (3 Jac. I) against profanity on the stage.

too] HUDSON (ed. 2). The little word 'too' is so used here as to intensify, in a remarkable manner, the sense of what precedes. Put him once within the reach of

Mal. This tune goes manly. 235

235. *This tune*] Rowe ii. *This time* Ff, Dav. Rowe i, Knt, Ktly.

my sword, and if I don't kill him, then I am worse than he, and I not only forgive him myself, but pray God to forgive him also: or perhaps it is, then I am as bad as he, and may God forgive us both. I cannot point to an instance, anywhere, of language more intensely charged with meaning. It illustrates perfectly Milton's fine aphoristic expression for the highest excellence in writing, 'where more is meant than meets the ear.'

235. **tune**] GIFFORD (*Massinger's Works*, vol. ii, p. 356). The Commentators might have spared their pains [in changing *time* to 'tune'], since it appears from numberless examples that the two words were once synonymous. *Time*, however, was the more ancient and common term; nor was it till long after the age of Massinger that the use of it, in the sense of harmony, was entirely superseded by that of *tune*.

COLLIER. *Time* could here scarcely be right, even were we to take Gifford's statement for granted. No misprint could be more easy than *time* for *tune*, and *vice versâ*; and perhaps none was more frequently committed.

ELWIN. Sh. has, in several instances, used *tune* in this figurative sense, but in no case has he so applied the word *time*, nor anywhere employed it as synonymous with *tune*. And notwithstanding Gifford's assertion, the passage to which he refers is paralleled simply through his misinterpretation of it. It is: 'The *motion* of the spheres is out of *time*, Her musical notes but heard.' This is the rhapsody of a lover upon the singing of his mistress, and *time* has here no allusion whatsoever to *tune*; the meaning of the sentence being, not that the *music* of the spheres seems inharmonious, or out of *tune*, by comparison with her notes, but that the *motion* of the spheres is out of *course*, or *due season*, they being at once arrested or delayed in their befitting or accustomed action by rapture at her song. Even admitting these terms ever to have been technically synonymous, yet *time*, in relation to harmony, must necessarily have possessed a degree of peculiarity,—a more decided reference to *measure* rather than to *tone or expression*,—that would have made it unsuitable to the figurative application of the text.

DYCE. Who, except Knight, will suppose that Gifford would have defended the reading 'time' in such a passage as this?

WHITE (*As You Like It*, V, iii, 37). In the MS of any period it is very difficult to tell 'time' from 'tune,' except by the dot of the *i*, so frequently omitted. I can speak from experience that in ninety-nine cases out of a hundred in which 'time' is written, it will be at first put in type as 'tune.' (*King John*, III, iii, 26, 'I had a thing to say, But I will fit it to some better *time*,' where the original has *tune*. 'Time' and 'tune' were never used as synonymous.

235. **manly**] See III, v, 1.

CLARENDON. In adjectives which end in '-ly,' the familiar termination of the adverb, we find the adjective form frequently used for the latter, as in Ham., I, ii, 202: 'Goes slow and stately by them.' So also in the Liturgy, 'godly and quietly governed.'

COLERIDGE (i, 251). How admirably Macduff's grief is in harmony with the whole play! It rends, not dissolves, the heart. 'The tune of it goes manly.' Thus is Sh. always master of himself and of his subject,—a genuine Proteus;—we see all things in him, as images in a calm lake, most distinct, most accurate,—only

Come, go we to the king; our power is ready;
Our lack is nothing but our leave. Macbeth
Is ripe for shaking, and the powers above
Put on their instruments. Receive what cheer you may;
The night is long that never finds the day. [*Exeunt.*

ACT V.

SCENE I. *Dunsinane. Ante-room in the castle.*

Enter a Doctor of Physic *and a* Waiting Gentlewoman.

Doct. I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

239. *Put on*] *Make us* H. Rowe (MS correction).
Dunsinane.] Cap.
Ante-room...] Glo. An Anti-chamber in Macbeth's Castle. Rowe, +.
Waiting Gentlewoman.] Ff. Gentlewoman. Pope, +.
1. *two*] *too* F_1.

---

more splendid, more glorified. This is correctness in the only philosophical sense. But he requires your sympathy, and your submission; you must have that recipiency of moral impression without which the purposes and ends of the drama would be frustrated, and the absence of which demonstrates an utter want of all imagination, a deadness to that necessary pleasure of being innocently,—shall I say, deluded?—or rather, drawn away from ourselves to the music of noblest thought in harmonious sounds. Happy he, who not only in the public theatre, but in the labours of a profession, and round the light of his own hearth, still carries a heart so pleasure-fraught.

237. CLARKE. Nothing is needed now but for us to take our leave of the king.

239. **Put on**] STEEVENS. That is, encourage, thrust forward us, their instruments, against the tyrant. So, in Lear, I, iv, 227. Again, in Chapman's version of the eleventh *Iliad*: 'For Jove makes Trojans *instruments*, and virtually then Wields arms himself.'

CLARENDON. The phrase 'to put upon' is found in a similar sense in Meas. for Meas., II, i, 280: 'They do you wrong to put you so oft upon't,' i. e., to make you serve the office of constable.

instruments] See II, iv, 10.

Scene i] RITTER. After the stormy close of the preceding Act, the placid calm of this chamber, the subdued whispering of the Gentlewoman and the Doctor, and of Lady Macbeth herself, impart a feeling of horror.

Doctor of Physic] COLLIER. The English 'Doctor,' introduced in the last scene must also have been a Doctor of Physic, though not so described in the old eds.

2. **walked**] BUCKNILL (p. 38). Whether the deep melancholy of remorse often tends to exhibit itself in somnambulism, is a fact which, on scientific grounds, may be doubted.

Gent. Since his majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon 't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep. 7

Doct. A great perturbation in nature, to receive at once the

MAGINN says that this scene is in blank verse. See II, iii, 1; and DELIUS, V, i, 13.

3. **field**] STEEVENS. This is one of Sh.'s oversights. He forgot that he had shut up Macbeth in Dunsinane, and surrounded him with besiegers. That he could *not go into the field*, is observed by himself with splenetic impatience, V, v, 2–7. It is clear also, from other passages, that Macbeth's motions had long been circumscribed by the walls of his fortress. The truth may be, that Sh. thought the spirit of Lady M. could not be so effectually subdued, and her peace of mind so speedily unsettled by reflection on her guilt, as during the absence of her husband:

> —— deserto jacuit dum frigida lecto,
> Dum queritur tardos ire relicta dies.

For the present change in her disposition, therefore, our poet (though in the haste of finishing his play he forgot his plan) might mean to have provided, by allotting her such an interval of solitude as would subject her mind to perturbation, and dispose her thoughts to repentance. It does not appear, from any circumstance within the compass of this drama, that she had once been separated from her husband, after his return from the victory over Macdonwald and the king of Norway.

ANONYMOUS. Did Sh. mean more, here, by Macbeth's going *into the field*, than his leaving his Castle for some time to superintend the fortifications of Dunsinane, and to inspect the troops, which are not to be supposed to have been confined *within* the fortress until Macbeth heard of the approach of Malcolm and his formidable army? The nobility were leaving him, and Ross has said that he '*saw the tyrant's power afoot.*' His Majesty's presence '*in the field*' was therefore necessary in order to make serious preparation for the attack which, he well knew, was in contemplation. He was not *yet* 'surrounded with besiegers,' as Steevens states: he did not even know that the English force was advancing.

KNIGHT. In the next scene the Scotchmen say, 'the English power is *near*.' When an enemy is advancing from another country is it not likely that the commander about to be attacked would first go 'into the field' before he finally resolved to trust to his 'castle's strength'?

CLARENDON. We must suppose that Macbeth had taken the field to suppress the native rebels who were 'out,' see IV, iii, 183, and that the arrival of their English auxiliaries had compelled him to retire to his castle at Dunsinane.

4. **nightgown**] KEIGHTLEY. This was the name of the night-dress of both men and women. The nightgown was only used by persons of some rank and consideration; people, in general, went to bed naked, *buffing the blanket*, as it was termed in Ireland. It may be here observed, that *gown* was, like *gonna*, It., whence it is derived, used very extensively at that time. We have *sea-gown*, Ham., V, ii, 13, for a sailor's outer coat, a pilot-coat, as we should now say. [See also II, ii, 70, and V, i, 57. ED.]

5. **paper**] RITTER. A reminiscence of the letter which she received from Macbeth.

benefit of sleep and do the effects of watching! In this slumbery agitation, besides her walking and other actual performances, what, at any time, have you heard her say? 11

Gent. That, sir, which I will not report after her.

Doct. You may to me, and 'tis most meet you should.

Gent. Neither to you nor any one, having no witness to confirm my speech.

Enter LADY MACBETH, *with a taper.*

Lo you, here she comes! 15
This is her very guise, and, upon my life, fast asleep. Observe her; stand close.

Doct. How came she by that light?

Gent. Why, it stood by her: she has light by her continually; 'tis her command. 20

Doct. You see, her eyes are open.

Gent. Ay, but their sense is shut.

12. *report*] *repeat* Warb. conj.
15. Enter...] After *comes!* Dyce, Sta. Huds. ii.
Lady Macbeth,] Rowe. Lady, Ff, Queen, Sta.
22. *sense is*] Dav. *sense are* Ff. Rowe i, Mal. Var. Del. *sense' are* Walker, Dyce. *senses are* Ktly.

---

9. **watching**] CLARENDON. So Holland's *Pliny*, xiv, 18: 'It is reported that the Thasiens doe make two kinds of wine of contrary operations: the one procureth sleepe, the other causeth watching.' In the first line of this scene the word is used in our modern sense.

9. **slumbery**] HALLIWELL. 'Slombrye, slepysshe, *pesant.*'—Palsgrave, 1530. 'Here is the seat of soules, the place of sleepe and *slumbry* night.'—Phaer's *Virgil*, ed. 1600.

For other instances of *-y* appended to nouns to form an adjective, see ABBOTT, § 450.

13. DELIUS. The speeches of the Doctor in this scene have a certain cadence verging on blank verse, without quite gliding into it. This kind of rhythmical prose Sh. frequently uses when changing from verse to prose, in order to soften the change from the one to the other.

22. **sense is**] WALKER (*Vers.*, p. 243). The plurals [and possessive cases—ABBOTT, § 471] of substantives ending in *s*, in certain instances; in *se*, *ss*, *ce*, and sometimes in *ge*; occasionally too, but very rarely, in *sh*, and *ze*; are found without the usual addition of *s* or *es*—in pronunciation at least, although, in many instances, the plural affix is added in printing, where the metre shows that it is not to be pronounced. [This passage is cited, as also Son. 112: '—— my adder's sense To critic and to flatterer stopped are.' See II, iv, 14. ED.]

WHITE. From Sh.'s use of 'sense' elsewhere, it would seem that the reading of F_1 is a misprint, due, perhaps, to a compositor's mistaking 'sense' for a plural noun.

DELIUS. Sh. wrote *are* on account of the plural contained in 'their,' and because the senses of two eyes are referred to.

Doct. What is it she does now? Look, how she rubs her hands.

Gent. It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour. 27

Lady M. Yet here's a spot.

Doct. Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly. 30

Lady M. Out, damned spot! out, I say!—One: two: why, then 'tis time to do 't.—Hell is murky!—Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account?—Yet who would have thought the old man to have had so much blood in him? 36

30. [taking out his Tables. Cap. Coll. ii, (MS).
satisfy] *fortifie* Warb.
32. *murky!*] Steev. *murky.* Ff, Dav. +, Cap. Jen. Cam.
33. *afeard*] *afraid* Rowe, +.
33, 34. *fear who...account?*] Theob. *feare? who.....accompt:* F_1F_2, Dav. *fear? who...account:* F_3F_4. *fear who ...account*— Rowe ii, Pope.
36. *him?*] Rowe. *him.* Ff, Dav. Glo. *him!* Knt.

KEIGHTLEY. I rather think we should read 'senses.' Yet 'sense' may be a collective.

CLARENDON. Perhaps the transcriber's eye was caught by the 'are' of the preceding line. See Mer. of Ven., IV, i, 255, 'Are there balance here to weigh,' and Rich. II: IV, i, 312, 'Whither you will, so I were from your sights.'

[See Ant. & Cleop., II, vii, 113, 'the conquering wine hath steep'd our sense.' ED.]

30. **satisfy**] COLLIER (ed. 2). We feel convinced that Sh.'s word was *fortify*. The (MS) makes no emendation.

32. **murky**] STEEVENS. She certainly imagines herself here talking to Macbeth, who (she supposes) had just said, *Hell is murky* (i. e., hell is a dismal place to go to in consequence of such a deed), and repeats his words in contempt of his cowardice.

CLARKE. 'Hell is murky!'—that grand revealment of the murderess's soul-dread.

CLARENDON. We do not agree with Steevens. Lady Macbeth's recollections of the deed, and its motives, alternate with recollections of her subsequent remorse, and dread of future punishment.

34. **account**] RUSHTON (*Sh. a Lawyer*, p. 37). Reference seems to be here made to the ancient and fundamental principle of the English Constitution that the king can do no wrong.

35. **so much blood**] HARRY ROWE. It is well known that as we advance in life the arterial system increases in rigidity, so that the same vessels are not able to contain the same quantity of blood as in youth.

36. **blood in him**] STEEVENS. Statius, speaking of the sword by which an old man was slain, calls it *egentem sanguinis ensem*; and Ovid (*Met.* l. vii) describing

Doct. Do you mark that?

Lady M. The thane of Fife had a wife; where is she now?—What, will these hands ne'er be clean?—No more o' that, my lord, no more o' that: you mar all with this starting.

Doct. Go to, go to; you have known what you should not.

Gent. She has spoke what she should not, I am sure of that: heaven knows what she has known.

Lady M. Here's the smell of the blood still: all the

37. [Writing] Coll. ii.
38. [Sings. Nicholson.* *had...where*] *Had...Where* Cap.
40. *this*] om. $F_2F_3F_4$, Pope, Han.
42, 43. *Go...not.*] Pope. Two lines, Ff.
46. *of the blood*] *of bloud* F_3F_4, Pope, Han.

---

a wound inflicted on a superannuated ram, has the same circumstance: '—— guttura cultro Fodit, et *exiguo* maculavit *sanguine* ferrum.'

HORN (i, 79). Such cheap learning as Steevens's should not be suffered to go to waste, and it is almost a matter of gratitude that he did not add fifty or sixty more similar quotations, which might have been gathered easily enough.

39. **clean**] STEEVENS. A passage somewhat similar occurs in Webster's *Vittoria Corombona*, &c., 1612 [vol. i, p. 146, ed. Dyce]: '—— Here's a white hand: Can blood so soon be wash'd out?'

CLARENDON. Certainly Webster had Ham., IV, v, 175, in his mind when he made Cornelia say, a few lines before: 'There's rosemary for you;—and rue for you;—Heart's-ease for you.' [Webster, in this scene, apparently had in mind Lear and Cymbeline, as well as Hamlet. ED.]

41. **starting**] STEEVENS. Alluding to Macbeth's terror at the banquet.

46. **smell**] VERPLANCK. It was, I believe, Madame de Staël who said, somewhat extravagantly, that the smell is the most poetical of the senses. It is true, that the more agreeable associations of this sense are fertile in pleasing suggestions of placid, rural beauty, and gentle pleasures. Sh., Spenser, Ariosto, and Tasso abound in such allusions. Milton, especially, luxuriates in every variety of 'odorous sweets,' and 'grateful smells,' delighted sometimes to dwell on the 'sweets of groves and fields,' the native perfumes of his own England—'The smell of grain, or tedded grass, or kine, Or dairy;—' and sometimes pleasing his imagination with the 'gentle gales' laden with 'balmly spoils' of the East; and breathing—'Sabean odours from the spicy shores Of Araby the blest.' But the smell has never been successfully used as a means of impressing the imagination with terror, pity, or any of the deeper emotions, except in this dreadful sleep-walking scene of the guilty Queen, and in one parallel scene of the Greek drama, as wildly terrible as this. It is that passage of the Agamemnon of Æschylus, where the captive prophetess, Cassandra, wrapt in visionary inspiration, scents first the smell of blood, and then the vapours of the tomb breathing from the palace of Atrides, as ominous of his approaching murder. These two stand alone in poetry, and Fuseli, in his lectures, informs us that when, in the kindred art of painting, it has been attempted to produce tragic effect through

perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Doct. What a sigh is there! The heart is sorely charged.

Gent. I would not have such a heart in my bosom for the dignity of the whole body.

Doct. Well, well, well,—

Gent. Pray God it be, sir.

Doct. This disease is beyond my practice: yet I have known those which have walked in their sleep who have died holily in their beds.

Lady M. Wash your hands; put on your nightgown; look not so pale:—I tell you yet again, Banquo's buried; he cannot come out on 's grave.

Doct. Even so?

Lady M. To bed, to bed; there's knocking at the gate: come, come, come, come, give me your hand: what's done cannot be undone: to bed, to bed, to bed. [*Exit.*

Doct. Will she go now to bed?

Gent. Directly.

Doct. Foul whisperings are abroad: unnatural deeds
Do breed unnatural troubles: infected minds

51. *the dignity*] *dignity* F_3F_4, Rowe i.
52. *well,—*] Cap. *well—* Rowe, +. *well.* Ff, Dav. Del. Sing. ii, Ktly.
55. *which...who*] *who...to* H. Rowe.
59. *on's*] *of his* Pope, +, Steev. Var. Sing. i, Del. *of's* Cap. *on his* Ktly.
63. [Exit.] Exit Lady. Ff.

---

the medium of ideas drawn from this 'squeamish sense,' even Raphael and Poussin have failed, and excited disgust instead of terror or compassion. He justly remarks that 'taste and smell, as sources of tragic emotion, seem scarcely admissible in art or in the theatre, because their extremes are nearer allied to disgust, or loathsome or risible ideas than to terror.'

42. **Go to**] CLARENDON. An exclamation implying reproach and scorn. Compare Ham., I, iii, 112. See also St James, iv, 13, v, 1. Elsewhere it implies encouragement to set about some work, like the French, *allons*. See Genesis, xi, 3, 4, 7.

56. **beds**] HUNTER (ii, 197). Sh. was afraid lest the audience should go away from so impressive a scene as this, with the persuasion that sleep-walking was *always* to be taken as a sign of a burthened conscience. This gentle and kind-hearted man therefore adds this expression as a protection of the persons subject to it.

58. **Banquo's**] HUNTER (ii, 197). Query if it ought not to be 'Duncan'? The mind of the lady seems to have been intent, almost entirely, on the death of Duncan.

59. **on's**] See ABBOTT (§ 182), and I, iii, 84. ED.

60. **Even so?**] RITTER. The Doctor here begins to discern the cause of the Lady's sleep-walking. Up to this point he has been in doubt whether it be due to physical or mental causes.

To their deaf pillows will discharge their secrets:
More needs she the divine than the physician.—
God, God forgive us all!—Look after her;
Remove from her the means of all annoyance,
And still keep eyes upon her. So good night:
My mind she has mated and amazed my sight:
I think, but dare not speak.

Gent. Good night, good doctor.

[*Exeunt.*

SCENE II. *The country near Dunsinane.*

Drum and colours. Enter MENTEITH, CAITHNESS, ANGUS, LENNOX, *and* Soldiers.

Ment. The English power is near, led on by Malcolm,

70. *God, God*] *Good God* Pope, Han.
73. *she has*] *she'as* Pope, +.
mated] *'mated* Cap. (Errata.)
74. [Exeunt.] ...severally. Cap.
The country...] Cap. A Field with a Wood at Distance. Rowe, +.
Drum and colours] om. Rowe, +.
Caithness] Cathnes Ff.
Lennox] Lenx F_2.
and] om. Ff.

---

71. **annoyance**] DELIUS. Lest the Lady in her despair might commit suicide.

CLARENDON. This word was used in a stronger sense than it is now.

73. **mated**] JOHNSON. Astonished, confounded.

MALONE. The original word was *amate*, which Bullokar, 1616, defines 'to dismay, to make afraid.'

HALLIWELL. 'He hath utterly *mated* me.'—*Palsgrave*, 1530.

CORSON (*Note on* 'wynter, that him naked made and mate.'—Chaucer, *Legende of Good Women*, line 126). Subdued, dejected, struck dead; Fr. *maté*. 'Whan he seyh hem so piteous and so *maat*.'—*Cant. Tales*, 957. 'O Golias,...How mighte David make thee so *mate*?'—Id, 5355. The word still lives in *check-mate*.

CLARENDON. Cotgrave has: '*Mater*. To mate, or giue a mate vnto; to dead, amate, quell, subdue, ouercome.' The word, originally used at chess, from the Arabic *shâh mât*, 'the king is dead,' whence our 'check-mate,' became common in one form or other in almost all European languages. See Bacon, Essay xv: 'Besides, in great oppressions, the same things, that provoke the patience, doe withall mate the courage.' 'Mate,' to match, is of Teutonic origin. Both senses of the word are played upon, Com. of Err., III, ii, 54. We have the form 'amated' in Fairfax's *Tasso*, Bk xi, st. 12: 'Upon the walls the Pagans old and young Stood hush'd and still, amated and amazed.'

HUDSON (ed. 2). I suspect that the matter of this scene is too sublime, too austerely grand, to admit of anything so artificial as the measured language of verse; and that the Poet, as from an instinct of genius, felt that any attempt to heighten the effect by any arts of delivery would impair it. The very diction of the closing

His uncle Siward and the good Macduff:
Revenges burn in them; for their dear causes
Would to the bleeding and the grim alarm
Excite the mortified man. 4

2. *Siward*] Theob. *Seyward* Ff, Anon.*
Ktly.
3-5. *for....man.*] om. as spurious,
4. om. $F_2F_3F_4$, Rowe.
5. *mortified*] *milkiest* Anon.*

---

speech, nobly poetical as it is, must be felt by every competent reader as a letting down to a lower intellectual plane. Is prose then, after all, a higher style of speech than verse? There are parts of the New Testament which no possible arts of versification could fail to enfeeble.

2. **uncle**] See Appendix, p. 364.

FRENCH (p. 296) shows that 'warlike Siward' had a truer claim than Banquo to be called the ancestor of kings 'That two-fold balls and treble sceptres carry.'

3. **Revenges**] CLARENDON. For other similar plurals see Tim., V, iv, 16, 17, and 'loves' in V, viii, 61, of this play.

dear] See Rom. & Jul., V, iii, 32.

4. **the...the**] ABBOTT (§ 92). *The* is used to denote notoriety. Thus we frequently speak of '*the* air.' Bacon (E. 231) however wrote, '*The* matter (the substance called matter) is in a perpetual flux.'

bleeding] CAPELL (ii, 28). A substantive, meaning blood, or actions of blood.

CLARENDON. Compare 'bleeding war,' Rich. II: III, iii, 94. But it is more startling to find it joined with 'alarm,' which is only the prelude to battle.

5. **mortified**] THEOBALD. That is the man who had abandoned himself to Despair, who had no Spirit or Resolution left.

WARBURTON. That is, a *Religious* man; one who has subdued his passions, is *dead* to the world, has abandoned it, and all the affairs of it; an *Ascetic*.

STEEVENS. So, in *Monsieur D'Olive*, 1606: 'He like a *mortified* hermit sits.' And in Greene's *Never too Late*, 1616: 'I perceive in the words of the hermit the perfect idea of a *mortified* man.' Again in Love's Lab., I, i, 28.

KNIGHT. One indifferent to the concerns of the world, but who would be excited to fight by such 'causes' of revenge as Macduff comes with.

ELWIN. The expression is derived from St Paul, Rom., viii, 13; Col., iii, 5.

WHITE. The wrongs of Malcolm, Siward, and Macduff would 'provoke a saint.'

CLARENDON. Johnson (*Dict.*, s. v) quotes this passage to illustrate the sense he gives to 'mortify,' viz., 'to macerate or harass, in order to reduce the body to compliance with the mind.' We have the word in this sense, Love's Lab., I, i, 28; also Lear, II, iii, 15, where 'mortified' means 'deadened with cold and hunger.' But in the present passage such a sense seems scarcely forcible enough. May it not mean 'the dead man'? 'mortified' in the literal sense. So Erasmus, on the Creed, Eng. tr., fol. 81*a*: 'Christ was mortified and killed in dede as touchynge to his fleshe: but was quickened in spirite.' In Hen. V: I, i, 26, 'mortified,' though figuratively applied, does not mean 'subdued by a course of asceticism.' Both senses are combined in Jul. Cæs., II, i, 324. If 'the mortified man' really means 'the dead,' the word 'bleeding' in the former line may have been suggested by the well-known superstition that the corpse of a murdered man bled afresh in the presence of the murderer. It is true that this interpretation gives an extravagant sense, but

Ang. Near Birnam wood
Shall we well meet them; that way are they coming.
Caith. Who knows if Donalbain be with his brother?
Len. For certain, sir, he is not: I have a file
Of all the gentry: there is Siward's son,
And many unrough youths, that even now
Protest their first of manhood.
Ment. What does the tyrant?
Caith. Great Dunsinane he strongly fortifies:
Some say he's mad; others, that lesser hate him,
Do call it valiant fury: but, for certain,
He cannot buckle his distemper'd cause

6. *well*] om. F_3F_4, Rowe i.
8. *I have*] *I've* Pope, +, Dyce ii, Huds. ii.
10. *unrough*] Theob. *unruffe* F_1F_2. *unruff* F_3F_4. *unruff'd* Pope.
11. *tyrant?*] *tyrant.* $F_1F_2F_3$, Dav.
13. *hate*] *hates* F_3F_4.
15. *cause*] *course* Walker, Sing. ii, Dyce, Coll. ii (MS), Huds. ii. *corse* Anon.*

we have to choose between extravagance and feebleness. The passage, indeed, as it stands in the text, does not read like Sh.'s.

10. **unrough**] THEOBALD. *Unruffe* of the old eds. was the antiquated way of spelling 'unrough,' i. e., smooth-chin'd, *imberbis*. And our Author particularly delights in this Mode of Expression. As in Love's Lab., V, ii, 838; Twelfth Night, III, i, 51; Ant. and Cleo., I, i, 21; Hen. V: III, chor. 22, 23; Temp. II, i, 250; King John, V, ii, 133.

MONK MASON. Read, perhaps, *unwrought*, or, perhaps, Sh. uses 'unrough' for *rough*, as Jonson does 'unrude' for *rude*. See *Every Man out of his Humour* [vol. ii, p. 132, ed. Gifford, where, on the phrase 'how the *unrude* rascal backbites him!' the editor says, '*Un* is commonly used in composition as a negative, as '*un*thankful,' &c.; here, however, it seems to be employed as an augmentative. Unless, indeed, 'unrude' be synonymous with the primitive *rude*, as *un*loose probably is with *loose*,' &c. ED.]

COLLIER (ed. 2). It is proper to mention that the (MS) has *untough*, i. e., tender.

15. **cause**] See LETTSOM'S *Preface*, p. xxi, to WALKER'S *Vers.*, &c., where the latter's emendation of *course* is quoted. ED.

COLLIER (*Notes*, &c., p. 415). The (MS) substitutes, and with apparent reason, *course* for 'cause'; it was not Macbeth's 'cause' but his *course* of action that was distempered.

SINGER (*Sh. Vind.*, &c., p. 258). There is certainly some reason, from the context, to think 'cause' should be changed to *course*.

BLACKWOOD'S MAGAZINE (Oct. 1853, p. 461). 'Cause' fits the place perfectly well, if taken for his affairs generally, his whole system of procedure.

DYCE. But will the context allow us to take it in that sense? The words '*course*' and '*cause*' are often confounded by printers.

DALGLEISH. His cause is not one that can be carried on by the usual expedients; his excitement is either madness or rage.

Within the belt of rule.
Ang. Now does he feel
His secret murders sticking on his hands;
Now minutely revolts upbraid his faith-breach;
Those he commands move only in command,
Nothing in love: now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief.
Ment. Who then shall blame
His pester'd senses to recoil and start,
When all that is within him does condemn
Itself for being there?
Caith. Well, march we on,
To give obedience where 'tis truly owed:
Meet we the medicine of the sickly weal,

25. *there?*] Dav. *there.* Ff, Rowe, Cap.
27. *medicine*] Knt. *Med'cine* Ff,+, Jen. Sing. ii, Sta. White. *medecin* Warb. conj. Steev. Var. Sing. i. *med'cin* Han. Cap. *medicin* Rann.

STAUNTON. Surely change [to '*course*'] may be dispensed with here.

CLARENDON. We have the same metaphor in Tro. and Cress., II, ii, 30. The 'distemper'd cause' is the disorganized party, the disordered body over which he rules. Instead of being like a 'well-girt man,' εὐζωνος ἀνήρ, full of vigour, his state is like one in dropsy. We have the same metaphor more elaborated in 2 Hen. IV: III, i, 38, sqq.

HUDSON (ed. 2). *Cause* is evidently wrong.

18. **minutely**] DELIUS. This may be taken either as an adjective or adverb, although the former construction is the more natural, especially as the word is to be found as an adjective in earlier writers.

23. **pester'd**] CLARENDON. Hampered, troubled, embarrassed. Cotgrave gives: '*Empestrer.* To pester, intricate, intangle, trouble, incomber.' The first sense of the word appears to be 'to hobble a horse, or other animal, to prevent it straying.' So Milton, *Comus*, 7: 'Confined and pester'd in this pinfold here.' Hence used of any continuous annoyance.

to] See IV, ii, 69. ABBOTT, § 356.

25. **there**] JOHNSON. That is, when all the faculties of the mind are employed in self-condemnation.

27. **medicine**] WARBURTON. We should read *medicin*, i. e., the physician. Both the sense and pronoun 'him' in the next line require it.

HEATH (p. 407). Malcolm is denoted by 'the medicine of the sickly weal,' and to him, and not to the medicine, the pronoun, 'him,' refers.

STEEVENS. See All's Well, II, i, 74; and Wint. Tale, IV, iv, 598.

CLARENDON. It may be doubted whether this word is here to be taken in its modern sense, as the following line inclines us to believe, or, according to most commentators, in the sense of 'physician.' Florio has: '*Medico:* a medicine, a

And with him pour we, in our country's purge,
Each drop of us.
Len. Or so much as it needs
To dew the sovereign flower and drown the weeds.
Make we our march towards Birnam. [*Exeunt, marching.*

SCENE III. *Dunsinane. A room in the castle.*

Enter MACBETH, Doctor, *and* Attendants.

Mach. Bring me no more reports; let them fly all:
Till Birnam wood remove to Dunsinane
I cannot taint with fear. What's the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences have pronounced me thus:
'Fear not, Macbeth; no man that's born of woman

31. *Make we*] *Make me* Theob. i. *Make up* Theob. ii, Warb. Johns.
Birnam] *Birnan* F_1.
[Exeunt, marching.] Ff. Exeunt. Rowe, +.
Dunsinane. A room in the castle.] Cap. The Castle. Rowe. Dunsinane. Pope. om. Ff, Dav.
2. *Birnam*] *Byrnane* F_1, Dav. *Byrnam* F_2.
4. *The spirits*] *Spirits* Pope, +, Cap.
5. *consequences have*] *consequents,* Steev. *consequence, have* Sing. i, Huds. i.
me thus] *it* Pope, +. *me* Cap.

---

phisition, a leach.' Minsheu, 1599, and Cotgrave, 1611, only recognise 'medicine' in the modern sense.

HUDSON (ed. 2). In the olden time the best remedy for the evils of tyranny, or the greater evils of civil war, was thought to be a king with a clear and unquestioned title.

30. **sovereign**] CLARENDON. Two ideas are suggested by this epithet, royal or supreme, and powerfully remedial, the latter continuing the metaphor of lines 27–29. For the latter, compare Cor., II, i, 127.

3. **taint**] WALKER (*Crit.*, iii, 259). Is this correct English? Yet Sh. could scarcely have written *faint*. If *faint* is right, *f* may have been corrupted into *t* by the neighborhood of the two other *t*'s.

CLARENDON. Comp. Twelfth Night, III, iv, 145. The word is rarely used, as in these two passages, intransitively, but there is no ground for suspecting the genuineness of the text, nor for adopting Walker's conjecture. We have something the same metaphor in 3 Hen. VI: III, i, 40.

5. **consequences**] WALKER (*Vers.*, p. 274). We sometimes find two unaccented syllables inserted between what are ordinarily the fourth and fifth, or sixth and seventh, the whole form being included in one word.

[See ABBOTT and ELLIS, IV, ii, 72. ED.]

me] CLARENDON. 'Me' here may either be dative or accusative, and the sense

Shall e'er have power upon thee.' Then fly, false thanes,
And mingle with the English epicures:
The mind I sway by and the heart I bear
Shall never sag with doubt nor shake with fear.

7. *upon*] *on* Steev.
Then fly] *Fly* Pope, Han.
9. *sway*] *stay* Anon.*

either 'The spirits have pronounced thus in my case,' or 'The spirits have pronounced me to be thus circumstanced.'

8. **epicures**] THEOBALD. Hardicanute, a Contemporary of Macbeth, and who reigned *here* just before the Usurpation of the latter in *Scotland*, was such a Lover of good Cheer that he would have his Table cover'd four times a day, and largely furnish'd. Now as Edward, his successor, sent a Force against Scotland, Macbeth malevolently is made to charge this temperate Prince (in his subjects) with the Riots of his Predecessor.

JOHNSON. The reproach of epicurism is nothing more than a natural invective uttered by an inhabitant of a barren country against those who have more opportunities of luxury.

STEEVENS. Sh. took the thought from Holinshed, pp. 179, 180: '—— the Scotish people before had no knowledge nor understanding of fine fare or riotous surfet; yet after they had once tasted the sweet poisoned bait thereof,' &c. '—— those superfluities which came into the realme of Scotland with the *Englishmen*,' &c. Again: 'For manie of the people abhorring the riotous maners and superfluous gormandizing brought in among them by the *Englyshemen*, were willing inough to receiue this Donald for their king, trusting (bicause he had beene brought up in the Isles, with old customes and maners of their ancient nation, without tast of the *English likerous delicats*) they should by his seuere order in gouernement recouer againe the former temperance of their old progenitors.'

HARRY ROWE. Henry Wardlaw, Bishop of St Andrews, made a long harangue before the King in a Parliament at Perth, in 1433, against that new and extravagant mode of living introduced by the English; and in consequence of that speech an act of Parliament was made regulating the manner in which persons of all orders should live.

HUNTER (ii, 198). It may be doubted whether Sh. had any thought of comparing the fare of the Scottish nation with that of the English, the sumptuous feasting of the latter being a common topic of reproach. So, Ariosto, Canto viii, st. 24.

DELIUS. In the spurious play of King Edward III, the tippling Hollanders are thus alluded to: 'those ever-bibbing epicures, those frothy Dutchmen, puff'd with double beer.'

CLARENDON. Gluttony was a common charge brought by the Scotch against their wealthier neighbours. 'The English pock-puddings' is a phrase of frequent occurrence in the Waverley novels. The English too brought similar charges against their continental neighbours.

9. **sway**] CLARENDON. The mind by which my movements are directed, as in Twelfth Night, II, iv, 32. The other interpretation, 'The mind by which I bear rule,' is not impossible.

10. **sag**] TOLLET. To *sag*, or *swag*, is to sink down by its own weight, or by an overload. It is common in Staffordshire to say 'a beam *sags*.'

Enter a Servant.

The devil damn thee black, thou cream-faced loon!
Where got'st thou that goose look?
Serv. There is ten thousand—
Macb. Geese, villain?
Serv. Soldiers, sir.
Macb. Go prick thy face and over-red thy fear,
Thou lily-liver'd boy. What soldiers, patch? 15

10. Enter a Servant.] Enter Servant. F_1F_2. Enter an Attendant, hastily. Cap.
11. *loon*] *Loone* F_1F_2. *Lown* F_4, +.
12. *goose*] *ghost* Rann, conj.
12. *goose look*] *Goose-looke* Ff, Dav.+.
13. *is*] *are* Rowe, +, Jen. *thousand*—] Rowe. *thousand.* Ff, Cap.

NARES. To *swag* is now used, and is perhaps more proper. To *sagg on*, to walk heavily: So Nash's *Pierce Pennilesse*, vii, 15: 'When sir Rowland Russet-coat, their dad, goes *sagging* every day in his round gascoynes of white cotton.'

FORBY (*Vocab. of East Anglia*). To fail, or give way, from weakness in itself, or over-loaded. With us it is perfectly distinct from *swag*. [To the same purport, CARR, *Craven Dialect*. ED.]

CLARENDON. Mr Atkinson, in his Glossary, mentions 'sag' as being still in use in Cleveland, Yorkshire. We have heard a railway porter apply it to the leathern top of a carriage weighed down with luggage.

[A word of every-day use in America among mechanics and engineers. ED.]

WEDGEWOOD. To sink gradually down, to be depressed; properly, to sink as the surface of water leaking away or *sucked* up through the cracks of the vessel in which it is contained.

11. **loon**] COLERIDGE (i, 175). A passion there is that carries off its own excess by plays on words as naturally, and, therefore, as appropriately to drama, as by gesticulations, looks, or tones. This belongs to human nature as such, independently of associations and habits from any particular rank of life or mode of employment; and in this consists Sh.'s vulgarisms [as in this line]. This is (to equivocate on Dante's words) in truth *nobile volgare eloquenza*.

CHAMBERS. A 'loon' was a rogue, or worthless fellow; also a half-grown lad. The phrase is still common in Scotland, and in some districts is jocularly applied to all the natives,—as 'Morayshire loons,' which has a signification similar to the Irish saying, 'the boys of Kilkenny.'

CLARENDON. ['Loon'] corresponds to the Scottish and Northern pronunciation, ['lown' of F_4] to the Southern. It is spelt 'lown' or 'lowne' in Oth., II, iii, 95, and Per., IV, vi, 19.

13. **is**] See II, i, 61; and II, iii, 137.

14. **face...fear**] WALKER (*Crit.*, iii, 259). Note this for the broad pronunciation of *ea*.

15. **patch**] DOUCE (i, 257). It has been supposed that this term originated from the name of a fool belonging to Cardinal Wolsey, and that his parti-coloured dress was given to him in allusion to his name. The objection to this is, that the motley habit worn by fools is much older than the time of Wolsey. Again, it appears that

Death of thy soul! those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?
Serv. The English force, so please you.
Macb. Take thy face hence.— [*Exit Servant.*
Seyton!—I am sick at heart,
When I behold—Seyton, I say!—This push
Will cheer me ever, or dis-ease me now.

17. *whey-face*] Dav. *whay-face* Ff, Rowe.

19. [Exit Servant.] Sing. ii, Dyce, Sta. White, Ktly, Glo. Cam. Cla. Huds. ii. om. Ff et cet.

19, 20. *Seyton...say!*—] Rowe. *Seyton, I...hart,...behold: Seyton, I say,* Ff, Dav.

19. *I am*] *I'm* Pope, +, Cap. (in Errata) Dyce ii, Huds. ii.

21. *cheer*] *cheere* F_1F_2. *chear* Dav. Jen. *chair* Percy, Sing. ii, Dyce, Coll. ii (MS), Sta. White, Chambers, Kemble, Huds. ii.

dis-ease] Ed. *dis-eate* F_1. *disease* $F_2F_3F_4$, Rowe, +, Cap. *dis-eat* Dav. *defeat* Daniel, Wetherell. *disseat* Cap. and Jen. conj. Steev. et cet.

Patch was an appellation given not to one fool only that belonged to Wolsey. There is an epigram by Heywood, entitled *A saying of Patch my lord Cardinal's foole;* but in the epigram itself he is twice called *Sexten*, which was his real name. In a MS *Life of Wolsey*, by his gentleman usher Cavendish [now well known from the printed copy—DYCE] there is a story of another fool belonging to the Cardinal, and presented by him to the King. A marginal note states that 'this foole was callid Master Williames, owtherwise called *Patch*.' In Heylin's *History of the Reformation* mention is made of another fool called *Patch* belonging to Elizabeth. But the name is even older than Wolsey's time; for in some household accounts of Henry VII there are payments to a fool who is named *Pechie* and *Packye*. It seems therefore more probable on the whole that fools were nick-named *Patch* from their dress; unless there happen to be a nearer affinity to the Italian *pazzo*, a word that has all the appearance of a descent from *fatuus*. This was the opinion of Tyrwhitt in a note on Mid. N. D., III, ii, 9. But although in [Mer. of Ven., II, v, 46] as well as in a multitude of others, a *patch* denotes a fool or simpleton, and, by corruption, a clown, it seems to have been used in the sense of *any low or mean person*. Thus Puck calls Bottom and his companions *a crew of patches, rude mechanicalls*, certainly not meaning to compare them to pampered and sleek buffoons. Whether in this sense the term have a simple reference to that class of people whose clothes might be pieced or *patched* with rags; or, whether it is to be derived from the Saxon verb *pæcan*, to deceive by false appearances, as suggested by Horne Tooke, must be left to the reader's own discernment.

CLARENDON. Florio gives: '*Pazzo*, a foole, a patch, a mad-man,' and this seems the most probable derivation of the word. The derivation from the patched or motley coat of the jester seems to be supported by Mid. N. D., IV, i, 237, where Botton says: 'Man is but a patched fool.'

17. **fear**] WARBURTON. They infect others who see them with cowardice.

STEEVENS. In Hen. V: II, ii, 74, 'Their cheeks are paper.'

21. **cheer . . . dis-ease**] STEEVENS. Dr Percy would read, 'Will *chair* me ever, or *disseat* me now.'

ELWIN. Setting aside the absurdity of a king being *chaired* by a *push*, 'cheer' is

I have lived long enough: my way of life 22

22. *way*] *May* Johns. conj. Steev. 1778, 1785, H. Rowe, Coll. ii (MS). *day* Cartwright.

---

the evident antithesis to 'I am sick at heart.' The image represented appears to be the pushing or passing on of the wine cup, for that parting draught which will either raise the spirits of the drinker to the utmost, or else entirely subdue or bear him to the ground.

COLLIER (*Notes*, &c., p. 415). In Cor., IV, vii, 52 we have 'cheer' misprinted *chair*; and here, if we may trust the (MS), we have *chair* misprinted 'cheer.' . . . As we are to take 'disseat' in the sense of *unseat*, there can be little objection to understanding *chair*, as having reference to the royal seat or throne which Macbeth occupies, and from which he dreads removal. . . . Percy's suggestion is confirmed by a much anterior authority.

HALLIWELL. A push does not usually chair a person, though it may disseat him.

DYCE (ed. 2). Does Mr Halliwell, then, think that 'a *push* usually *cheers* a person'? . . . That 'cheere' is a mistake for '*chaire*' I should have felt confident even if I had never known that the latter word was substituted both by Percy and by Collier's (MS). *Chair*, in the sense of throne, was very common. See Rich. III: V, iii, 251. So too in Peele's *David and Bethsabe*: '—— as king—be depos'd from his detested *chair*.'—*Works*, p. 478, ed. Dyce, 1861.

WHITE. [*Cheer* for 'chair' is] a mere phonographic irregularity of spelling. 'Chair' is pronounced *cheer* even now by some old-fashioned folk, Mother Goose among them: 'She went to the Ale house To fetch him some beer, And when she came back The dog sat on a chair.'

CLARKE. Uneasiness of mind and body are the theme throughout Macbeth's ruminations here. Note, in corroboration [of 'cheer'], that 'cheer' and 'sick' are used with similar antithesis in Ham., III, ii, 173: 'You are so sick of late, So far from cheer,' &c.

BAILEY (ii, 41). I submit the following reading for consideration without feeling much confidence in it: 'Will *charter* me ever or *disseize* me now.' Where *charter* is, of course, to be compressed into a monosyllable, and *dissëize* is a law term for dispossess. 'Will *clear* me ever,' &c., would be more Sh.'n than 'cheer me ever,' and would form no bad reading.

ELLIS (*The Athenæum*, 25 January, 1868). At present *chair* and *cheer* generally rhyme with *there* and *here*, but they are not unfrequently pronounced by the peasantry as rhymes to *here* only, and many old gentlemen may, perhaps, still be met with who pronounce *break*, *great*, *steak*, and *chair* with the same vowel *e* in *here*. Compared to our present pronunciation, this is old; compared to Sh.'s, it is very young. It was not generally prevalent till about the middle of the eighteenth century, and never seems to have really succeeded, although it was largely adopted. The word *chair* is spelt *chayere* in the Promptorium, 1440, *chayre* in Palsgrave, 1530, and Levins, 1570, and in F_1 it is *chaire*. Now the sound of the digraph *ai* was that we generally give to *Isaiah*, *aye*, or the Etonian Greek *και*, during the whole of the sixteenth century, and did not assume its present sound as *e* in *there* till well on in the seventeenth century. For myself, I feel no doubt that Sh.'s *chaire* rhymed to the Etonian *χαιρ*, and to the German *Feier*, which is a so-called *broad* sound of the modern English *fire*. Now as to *cheer*. The word is '*cheere*, vultus,' and '*cherym*, or make good *chere*, hillaro, exhillaro, letifico' in the Promptorium; '*chere*, acveil,'

Is fall'n into the sear, the yellow leaf, 23

in Palsgrave; '*cheare*, exhilarare, *cheareful*, hilaris,' in Levins; *cheare* in Rom. and Jul., Q_1; generally *cheere* in F_1; but usually throughout the seventeenth century, and into the eighteenth, it is *chear*. These orthographies are significant. Down to the beginning of the fifteenth century long *e* or double *ee*, both of which were common, and *ea* (which was rarely, if ever, used, except occasionally in *ease*, *please*, and their derivatives) had the sound of *e* in *there* only. The fifteenth century, with its civil wars, greatly altered our pronunciation, and in particular many *e*'s fell into the sound of *e* in *here*. . . . After the middle of the sixteenth century *ee* was appropriated to *e* in *here*, and *ea* to *e* in *there*. . . . *Cheer* however was one of the exceptional words in the seventeenth century which rhymed to *here*. The spelling *cheere*, generally used in F_1, shows that the *printer's reader of that book* (no one else with certainty) also rhymed it thus. . . . There seems some reason to suppose that *dis-ease*, in this line from Macbeth, is the correct reading, and that the hyphen was inserted to prevent the word being pronounced quite as *disease*, although the lines immediately following may have been suggested by the near coincidence of sounds between *dis-ease*, render un-easy, quasi *dis-cheer*, compare *dis-able*, and the ordinary *disease*. Observe, also, in this scene the description of a 'minde diseas'd,' and the play on the word in 2 Hen. IV: IV, i, 54. *Chair* and *disseat* introduce two verbs not found in Sh. and have no connexion with any other ideas in the scene.

VILES (*The Athenæum*, 8 February, 1868). I find *chair* as a verb in Gouldman's *Copious Dictionary*, 1664:—'Chaired or stalled—*Cathedratus*.' What is more to the point is that Sh. generally applies 'chair' to a 'throne, a seat of justice, or authority,' while an ordinary seat (such as a chair is now-a-days) he calls a 'stool.' See III, iv, 68 and 82. For 'chair' see 2 Hen. IV: IV, v, 95; Rich. III: IV, iv, 470.

CLARENDON. The antithesis would doubtless be more satisfactory if we followed the later folios, and read 'cheer . . . disease,' or [adopted Dyce's reading]. But 'disease' seems to be too feeble a word for the required sense, and 'chair,' which is nowhere used by Sh. as a verb, would signify rather 'to place in a chair' than 'to keep in a chair,' which is what we want. The difficulty in the text, retaining 'cheer,' is still greater, because the antithesis is imperfect, and it seems strange, after speaking of a push as 'cheering' one, to recur to its literal sense. We have, however, left 'cheer' in the text, in accordance with our rule not to make any change where the existing reading is not quite impossible and the proposed emendations not quite satisfactory.

[If it be impossible, as according to Mr Ellis it is, to regard 'cheer' as a phonetic spelling of *chair*, then, as it seems to me, there is no alternative but to adopt the reading of the later Ff; even in the case of F_1 there is less torture in converting the misspelling 'dis-eate' into *dis-ease* than into *dis-seat*. *Dis-ease* is the logical antithesis to 'cheer,' and is used with no little force in the earlier versions of the New Testament. In Luke, viii, 49 (both in Cranmer's Version, 1537, and in the version of 1581), 'Thy daughter is dead, disease not the master.' In the *Prompt. Parv.* we find 'DYSESE, or greve. *Tedium, gravamen, calamitas, angustia*,' and 'DYSESYN, or grevyn. *Noceo*, CATH. *vexo*.' Cotgrave gives: 'Malaiser. *To disease, trouble, disquiet, perplex*.' Richardson (*Dict.* s. v.) cites, 'None was more benyng than he to men, that were in diseise or in tourment.'—R. Gloucester, p. 483, Note 7. 'Petre seide and thei that weren with him, comaundour, the puple thrusten, and disesen

And that which should accompany old age 24

[*affligunt*] thee.'—Wiclif, *Luke* c. 8. 'For which thing I deme hem that of hethene men ben convertid to god to be not diseesid [*inquietari*].'—Id. *Dedis*, c. 15. 'And disese [*ærumnæ*] of the world and disceit of richessis.'—Id. *Mark*, c. 4. 'In the world ghe schulen haue disese [*pressuram*] but triste ghe I haue ouercome the world.'—Id. *John*, c. 16. Instances are also given from Chaucer, Sidney, and Spenser to the same effect. It is, perchance, worth noting that 'disease' is used, in this sense, twice in Middleton's *Witch*; see Appendix, p. 389. ED.]

22. **way of life**] JOHNSON. As there is no relation between the *way of life* and *fallen into the sear*, I am inclined to think that the *W* is only an *M* inverted, and that it was 'my *May* of life.' I am now passed from the spring to the autumn of my days: but I am without those comforts that should succeed the sprightliness of bloom, and support me in this melancholy season. Sh. has *May* in the same sense elsewhere.

WARBURTON. Macbeth is not here speaking of his *rule* or government, or of any sudden change; but of the gradual decline of life, as appears from line 24. And 'way' is used for *course, progress*.

STEEVENS (1773, 1778, 1785) cites instances from Sh.'s contemporaries to prove the correctness of Dr Johnson's emendation.

HENLEY. The contrary error [*may* for 'way'] occurs in II, i, 57.

MASON (1785). The old reading should not have been discarded, as the following passages prove that it was an expression in use at that time, as *course* of life is now. In Massinger's *Very Woman*:—'In way of life [youth], I did enjoy one friend.' Again [in *The Roman Actor*, vol. ii, p. 334, Massinger's *Works*, ed. Gifford. ED.], 'If that when I was mistress of myself, And in my *way of youth*,' &c.

MALONE (1790). By his '*May* of life having fallen into the yellow leaf,' that is, into autumn, we must understand that Macbeth means either, that being in reality young, he is, in consequence of his cares, arrived at a *premature* old age;—or that in the progress of life he has passed from *May* or youth to autumn or old age; in other words, that he is now an old man, or at least near being one. If the first interpretation be maintained, it is sufficient to say (I use the words of my friend Mr Flood) that 'Macbeth, when he speaks this speech, is *not youthful*. He is contemporary to Banquo, who is advanced in years, and who hath a son upon the scene able to escape the pursuit of assassins and the vigilance of Macbeth.' I may likewise add that Macbeth, having now sat for seventeen years on the throne of Scotland, cannot with any probability be supposed to be like our author's Henry V, 'in the *May* morn of his youth.' We must therefore understand these words in the latter sense; namely, that in the ordinary progress he has passed from the spring to the autumn of life, from youth to age. What then is obtained by this alteration? for this is precisely the meaning of the words as they stand in the old copy. There is still another very strong objection to the proposed emendation. It is alleged that in this very play *may* is printed instead of *way*, and why may not the contrary error have happened here? For this plain reason: because *May* (the month) both in manuscript and print, always is exhibited with a capital letter, and it is exceedingly improbable that a compositor at the press should use a small w instead of a capital M.

STEEVENS (1793). In Per., I, i, 54: '—— ready for the *way of life* or death.'

GIFFORD (Massinger, *A Very Woman*, vol. iv, p. 305, ed. 1805). The phrase is neither more nor less than a simple periphrasis for 'life,' as 'way of youth' in the text is for 'youth.' A few examples will make this clear: '—— So much nobler

As honour, love, obedience, troops of friends, 25

Shall be your *way of justice.*'—*Thierry and Theodoret.* [The examples above from the *Roman Actor*, and Pericles are here cited, and also from *The Queen of Corinth*, and *Valentinian*. ED.] In Macbeth, '*the sere and* [sic] *yellow leaf*' is the commencement of the winter of life, or of old age; to this he has attained, and he laments, in a strain of inimitable pathos and beauty, that it is unaccompanied by those blessings which render it supportable.

ELWIN. No single instance can be adduced in Sh. in which the parts that constitute the figure are conjoined irrelevantly, and void of any natural relation to each other, such as would be the conversion of *actions*, or the *way* or *path*, into a *leaf* of any kind. . . . Macbeth, on retrospection, seems to have descended from a previous exaltation, and this he naturally denotes by '*fallen*,' which also maintains, unbroken, the allusion to what is called, the *fall* of the year.

WALKER (*Crit.*, ii, 301). The true correction is undoubtedly *May*.

COLLIER (ed. 2). *May* is the reading of the (MS), and doubtless the true language of Sh. It needs no proof that 'way of life' was a very trite phrase, but the more trite it is proved to be, the less likely is it that Sh. should have used it here; the contrast of 'the yellow leaf' with the green luxuriance of May so completely supports our text that we have no misgiving in adopting it.

WHITE. Dr Johnson's emendation is a step prose-ward, although speciously poetic.

CLARENDON. Very probably Sh. wrote 'May,' but we have not inserted it in the text, remembering with what careless profusion our poet heaps metaphor on metaphor. This mixture of metaphors, however, is not justified by quoting, as the commentators do, passages from Sh. and other authors to prove that 'way of life' is a mere periphrasis for 'life.' The objection to it is, that it is immediately followed by another and different metaphor. If we were to read 'May,' we should have a sense exactly parallel to a passage in Rich. II: III, iv, 48, 49: 'He that hath suffer'd this disorder'd spring Hath now himself met with the fall of leaf.'

23. **sear**] HARRY ROWE. My wooden gentlemen are the best judges of the word 'sear.' Some of the upper branches of every old oak are 'sear,' that is, dry and leafless, as may be seen every day.

HUNTER. The *sear-month* is August in the proverb, 'Good to cut briars in the sere-month,' preserved by Aubrey in his MS treatise on the *Remains of Gentilism in England*, and this is favourable to the change of *way* into *May*. Of *sere-leave* there are many instances.

HALLIWELL. Dry or withered; a term particularly applied to the autumn leaves.

24. **old age**] CLARKE. Macbeth's mention of himself as being now in the autumn of life, and his anticipation of the period when he shall be old, is one of those touches of long time systematically thrown in at intervals, to convey the effect of a sufficiently elapsed period for the reign of the usurper since his murder of the preceding king, Duncan. It is interesting to trace in how artistic (according to his own system of art) a mode Sh. has achieved this indication of dramatic time from the epoch when it is stated that Macbeth is 'gone to Scone to be invested' with royalty. There is mention of 'our bloody cousins are bestow'd in England, and in Ireland;' the dread of 'Banquo's issue' succeeding to the throne; his assassination; Macduff's flight to the English court, that he may obtain succour to rescue his 'suffering country;' the scene in England, with the eloquent description of Scotland's miseries,

I must not look to have; but, in their stead,
Curses, not loud but deep, mouth-honour, breath,
Which the poor heart would fain deny, and dare not.—
Seyton!

Enter SEYTON.

Sey. What's your gracious pleasure?
Macb. What news more?
Sey. All is confirm'd, my lord, which was reported.
Macb. I'll fight, till from my bones my flesh be hack'd.—
Give me my armour.
Sey. 'Tis not needed yet.
Macb. I'll put it on.
Send out more horses, skirr the country round;
Hang those that talk of fear. Give me mine armour.—
How does your patient, doctor?
Doct. Not so sick, my lord,

27. *mouth-honour,*] *Mouth-honour* F_4, Rowe.
28. *and dare*] *but dare* Reed, 1803, 1813, Var. Sing. i, Huds.
29. *Seyton!*] om. Rowe, Pope, Han.
30. *What's*] Ff, Dav. Rowe, Jen. Knt, Cam. Cla. *What is* Pope, et cet.
32. *be*] *is* $F_2F_3F_4$, Pope, Han.
35. *more*] *moe* F_1F_2, Cam. Cla.
36. *talk of*] *stand in* $F_2F_3F_4$.

---

is of a long-standing course of wrong and suffering; the words, 'She has light by her *continually*,' and 'It is an *accustomed* action with her to seem thus washing her hands,' thrown in during the sleep-walking scene, so as to produce the impression of a protracted period in Lady Macbeth's condition of nightly disquiet; and now here is introduced this allusion to Macbeth's having advanced in years.

[May we not add as one of these 'touches' the tardy recognition of Ross by Malcolm in IV, iii, 160? ED.]

30. **Seyton**] FRENCH (p. 296). The Setons of Touch were (and are still) hereditary armour-bearers to the kings of Scotland; there is thus a peculiar fitness in the choice of this name.

35. **more**] CLARENDON. Sh. uses both forms 'more' and 'moe.' See Rich. II: II, i, 239; Mer. of Ven., I, i, 108.

skirr] STEEVENS. To scour, to ride hastily. See Hen. V: IV, vii, 64, and B. & F.'s *Bonduca*, I, i, '— light shadows That, in a thought, *scur* o'er the fields of corn.'

HARRY ROWE. Though I have the greatest veneration for obsolete English words, I do not see the propriety of retaining them upon the stage; for which reason I have substituted '*scour*' for 'skirr.'

37, 40, 57. **your...thou...your**] SKEAT (*William of Palerne*, p. xlii, E. E. Text Soc., 1867). *Thou* is the language of a lord to a servant, of an equal to an equal, and expresses also companionship, love, permission, defiance, scorn, threatening; whilst *ye* is the language of a servant to a lord, and of compliment, and further expresses honour, submission, entreaty. *Thou* is used with singular verbs, and the possessive pronoun *thine*; but *ye* requires plural verbs, and the possessive *your*. . .

As she is troubled with thick-coming fancies,
That keep her from her rest.
Macb. Cure her of that.
Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,

39. *Cure her*] *Cure* F_1, Dav. *of*] *from* F_3F_4.
40. *a mind*] *minds* Pope, Han.
42. *Raze*] *Raise* F_3, Rowe. *Rase* F_4. *'Rase* Cap. (Errata.)

Besides the insight we thus get into our forefathers' ways of speech, this investigation may serve to remind us editors that we are not to mistake *you* for þou, as in some MSS is easily done, and that the frequent interchange of the forms is the result, not of confusion, but of design and orderly use.

ABBOTT (§ 231). *Thou* in Sh.'s time was, very much like 'du' now among the Germans, the pronoun of (1) affection towards friends, (2) good-humoured superiority to servants, and (3) contempt or anger to strangers. It had, however, already fallen somewhat into disuse, and, being regarded as archaic, was naturally adopted (4) in the higher poetic style and in the language of solemn prayer. (§ 235.) In almost all cases where *thou* and *you* appear indiscriminately used, further considerations show some change of thought, or some influence of euphony sufficient to account for the change of pronoun.

37. **patient**] BODENSTEDT. There is not a trace of genuine sympathy in anything that Macbeth, after this question, says of Lady Macbeth. The strength of his selfish nature crops out everywhere.

39. **Cure her**] ELWIN. 'Cure *her*' of F_2 is a phrase inferior in adaptation and vigour to the original sentence of F_1; for Macbeth mentally applies it to himself, and therefore generalises both his command and his question. To this meaning the Doctor palpably replies; for he says not *herself*, but *himself*. The sense is 'Cure *thou* of that.' But the abbreviated form of expression accords with the turbulence of Macbeth's mind; and is more emphatic.

CLARENDON. Perhaps the author wrote 'Make cure of that.'

40, 46. **to a mind...to himself**] WALKER (*Vers.*, p. 76). Read: '*t' a mind*'... '*t' himself*.'

40. **not minister**] BADHAM (p. 281). I suspect that the negative was introduced by the players, who misplaced the accent upon 'minister.' That the change in the pronunciation was taking place in Sh.'s time is proved by his indifferently using both modes. The words 'canst thou do this?' sufficiently indicate the spirit of the question. 'Canst thou not' dallies with the false supposition, and is far too playful an irony to consist with the terrible moralizings of remorse with which Macbeth closes his career. Read: 'Canst thou minister to a,' &c.

diseased] SINGER. The following very remarkable passage on the *Amadigi* of Bernardo Tasso, which bears a striking resemblance to the words of Macbeth, was first pointed out in Weber's ed. of Ford:

> 'Ma chi puote con erbe, od argomenti
> Guarir l'infermità del intelletto?'—*Cant.* xxxvi, *st.* 37.

The 'nullis medicabilis herbis' of Ovid of course suggested it.

42. **brain**] DELIUS. We have the same figure in Ham. I, v, 103.

And with some sweet oblivious antidote 43
Cleanse the stuff'd bosom of that perilous stuff

44. *stuff'd*] *stufft* F_1. *stuft* $F_2F_3F_4$. *full* Pope, Han. 44. *stuff*] *stuffe* F_1F_2. *load* Verp. *grief* Coll. ii (MS).

43. **sweet oblivious**] WALKER (*Crit.* i, 38). *Sweet-oblivious*, I think. [See Rom. & Jul., I, i, 86, 'grave beseeming.' ED.]

CLARENDON. Causing forgetfulness, like *obliviosus* in Latin: '—— Oblivioso levia Massico Ciboria exple.'—*Horace*, Odes ii, 7, 21. Among the meanings which Cotgrave gives to *oblivieux*, is 'causing forgetfulnesse.'

44. **stuff'd...stuff**] STEEVENS. For the sake of the ear, I am willing to read *foul* instead of 'stuff'd'; there is authority for the change in As You Like It, II, vii, 60. We properly speak of *cleansing* what is *foul*, but not what is *stuffed*.

MALONE. Sh. was extremely fond of such repetitions: Thus, 'Now for the *love* of *love*,' Ant. & Cleo., I, i, 44; 'The greatest *grace* lending *grace*,' All's Well, II, i, 163; 'Our *means* will make us *means*,' Ib., V, i, 35; 'Is *only* better to him *only* dying,' Hen. VIII: II, i, 74; 'Upon his brow *shame* is *ashamed* to sit,' Rom. & Jul., III, ii, 92; 'For by this knot thou shalt so *surely* tie Thy now *unsur'd assurance* to the crown,' King John, II, i, 471; '*Believe* me, I do not *believe* thee, man,' Ib., III, i, 9; 'Those he *commands* move only in *commands*,' Macb., V, ii, 19.

COLLIER (ed. i). The error, if any, lies in the last word of the line, which, perhaps, the printer mistook, having composed 'stuff'd' just before. It is vain to speculate what word to substitute, but from its position it need not necessarily be of one syllable only.

COLLIER (*Notes*, &c., p. 416). From the (MS) we learn that *grief* ought to have been inserted instead of 'stuff;' and it is not impossible that the recurrence of the letter *f* had something to do with the blunder.

DYCE (*Few Notes*, &c., p. 129). These repetitions, as well as his quibbles in serious dialogues, &c., Sh. would doubtless have avoided had he lived in an age of severer taste. [Dyce here subjoins over thirty instances which evince the fondness of our early authors for jingles of this description (for Staunton's opinion in reference to somewhat similar repetitions, see IV, iii, 201), and ends his note with the query] Does not the (MS) introduce a great impropriety of expression,—'CLEANSE the bosom of GRIEF'?

ELWIN (p. 107). The duplication shows the idea more definitely oppressive, denoting the contemplation of the speaker to be chained to the one changeless sensation of his guilt, which enforces and holds his attention.

WALKER (*Crit.* i, 276). This species of corruption,—the substitution of a particular word for another which stands near it in the context,—more especially if there happens to be some resemblance between the two, . . . occurs frequently in the folio. [This line is cited, but no emendation suggested. ED.]

COLLIER (ed. 2). Certain we are that 'grief' is a vastly better reading than *stuff*. We are confident that neither the many passages cited by Dyce, nor as many more (which might be readily accumulated), would satisfy a judicious and impartial reader with *stuff* in opposition to 'grief.'

BAILEY (i, 83). Steevens's reading is right.

INGLEBY (p. 39). The (MS) evidently means 'cleanse the bosom of *a* griefe,' i. e., a disease, or sickness. We have a striking parallel between the reading of the (MS) and the following from Daniel's *Queen's Arcadia*, III, ii, '— but ô *what Can physicke*

Which weighs upon the heart?
Doct. Therein the patient
Must minister to himself.
Macb. Throw physic to the dogs, I'll none of it.—
Come, put mine armour on; give me my staff.—
Seyton, send out.—Doctor, the thanes fly from me.—
Come, sir, dispatch.—If thou couldst, doctor, cast
The water of my land, find her disease
And purge it to a sound and pristine health,
I would applaud thee to the very echo,
That should applaud again.—Pull't off, I say.—
What rhubarb, senna, or what purgative drug,

46. *to*] *unto* $F_2F_3F_4$, Rowe$_1$ +.
48. *mine*] *my* F_4, Rowe, +.
52. *pristine*] *pristiue* F_1.
55. *senna*] F_4. *Cyme* F_1, Dav. Glo. Cam. *Cœny* F_2F_3. *sirrah* Bullock.* *cymè* Ktly, conj.

---

do to cure that hideous wound My lusts have given my conscience? which I see Is that which onely is diseased within, . . . *that layes upon my heart, This heavy loade that weighes it downe with griefe;*' &c. (Here *griefe* is used in the double sense, as it is a few lines above, where Daphne says, of the Quacksalver: '—— Who ever could have thought Any man living, could have told so right A woman's *griefe*,' &c.) Without going the length of saying that I accept the emendation *grief*, vice 'stuff,' I must say that I think it has more to recommend it than nine-tenths of those which have received popular favour.

STAUNTON. Notwithstanding Malone's defence of the repetition, we are strongly inclined to believe with Steevens that the line originally stood as he presents it, or thus: 'Cleanse the *clogg'd* bosom,' &c., or,— '—— of that perilous *load*.'

KEIGHTLEY. I read *matter* [for 'stuff'] '—— shall expel This something-settled *matter* in his heart.' Ham. III, i, 181.

CLARENDON. This can hardly be right. One or other of these words must be due to a mistake of transcriber or printer. For 'stuff'd' some have conjectured . . . '*fraught*,' '*press'd*.' Others would alter 'stuff' to . . . '*slough*' or '*freight*.'

48. **staff**] CLARENDON. The general's baton.

49. **send out.**] DELIUS. The sentence is not completed, and there should be no period after it. Macbeth is thinking of his previous command: 'Send out more horses.'

50. **cast**] STEEVENS. This was the word in use for finding out disorders by inspection of the water.

54. **Pull't**] DELIUS. These impatient words are again addressed to Seyton, who, while busily untying some band or other, is commanded to break it off instead.

55. **senna**] DYCE (*Remarks*, &c., p. 201). 'Senna' is right; the long list of drugs in *The Rates of Marchandizes*, &c., furnishes no other word for which *cyme* could possibly be a misprint.

HUNTER. The F_2 correctly represents the pronunciation of the name of the drug now called *senna* in Sh.'s time, and is still the pronunciation of it by the common people. Thus, in *The Treasurie of Hidden Secrets*, 1627, 'Take *seene* of Alexandria

Would scour these English hence? Hear'st thou of them?
Doct. Ay, my good lord; your royal preparation
Makes us hear something.
Macb. Bring it after me.—
I will not be afraid of death and bane 59
Till Birnam forest come to Dunsinane. [*Exit.*
Doct. Were I from Dunsinane away and clear,
Profit again should hardly draw me here. [*Exit.*

56. *Hear'st*] *Hearest* Cap. Mal. Steev. Sing. i, Knt, Huds. i.
60. *Birnam*] *Birnane* F_1.
[Exit.] Steev. Exeunt all except Doctor. Dyce, Sta. om. Ff.
61. [Aside] Han. Cap. Mal. Glo. Cam. Cla.
62. [Exit.] Steev.

one ounce,' &c. The line has lost something of its melody by the substitution of *senna* for the softer word *cæny*, which ought to have been retained. We may go on altering our language if we please, but let us not throw on our dead poets the reproach of having written inharmoniously, when only we have ourselves, through conceit, thought proper to abrogate very good and serviceable terms.

BADHAM (p. 281). The only pretension to probability [of *senna*] is, that the *Pharmacopœia* offers us no cathartic whose name is not still more remote from the corrupted word. What then if we change the treatment, and read: 'What rhubarb, *clysme*, or,' &c. If I am asked what authority I have for this form in the English language I am at a loss for anything better than cataclysm in the sense of deluge. But Herodotus (Bk ii, ch. 87) uses *κλύσμα* in the sense of *κλυστῆρ*. It would be worth while to look in *The famous Hystorye of Herodotus in Englyshe*, to see how this is rendered.

WELLESLEY. In Malone's copy of F_2 *Cæny* is corrected in old pen and ink to *Cæne*.* This contemporary MS correction hits the pronunciation, though it misses the orthography, of the right word *Sene*, a monosyllable, the proper English word for *Senna*. In the *Great Herbal* printed by Peter Treveris, in the *Herbal* printed by Thomas Petyt in 1541, in the reprint of the same by William Copland, in Lyte's *New Herbal*, 1578 and 1619, in Gerarde's *Herbal*, 1597, there are whole chapters *Of Sene*. And it is *Sene* in Cotgrave and Howell's dictionaries, and Parkinson in his *Herbal*, 1640, mentions two sorts of *Sene* tree—1. *Sene* of Alexandria; 2. the *Sene* of Italy. Burton's *Anatomy*, even so late as the ed. 1660, p. 378, mentions 'Colutea, which Fuchsius, cap. 168, and others take for *Sene*, but most distinguish.' The printers of that period used *æ* for *ee* or a long *e*. We have *Scena* and *Scæna* indifferently in F_1. We find a Siennese set down as '*Scenæse*' in '*Supposes*' *Englished by* Gascoigne, 1566; and the volume is 'Imprinted by Abel Jeffes dwelling in the Fore Stræte without Cræplegate, nære unto Grub-stræte.' If therefore it should appear that *Senna* never occurs as an English word till long after Sh., ought we not to read 'What Rhubarb, Sene or,' &c.

CLARENDON. In Cotgrave it is spelt 'sene' and 'senne,' and defined to be 'a little purgative shrub or plant.' In Lyte's *New Herbal*, 1595, p. 437, is a chapter headed 'Of Sene.' In it he says the 'leaues of sena . . . scoure away fleume and choler, especially blacke choler and melancholie.'

* No mention that I can find is made of this in the eds. of 1773, 1785, Malone's 1790, Steevens's 1793, Reed's 1803, 1813, Boswell's 1821, nor in Malone's 1st or 2d Supplement. ED.

SCENE IV. *Country near Birnam wood.*

Drum and colours. Enter MALCOLM, *old* SIWARD *and his* Son, MACDUFF, MENTEITH, CAITHNESS, ANGUS, LENNOX, ROSS, *and* Soldiers, *marching.*

Mal. Cousins, I hope the days are near at hand
That chambers will be safe.
Ment. We doubt it nothing.
Siw. What wood is this before us?
Ment. The wood of Birnam.
Mal. Let every soldier hew him down a bough,
And bear't before him: thereby shall we shadow
The numbers of our host, and make discovery
Err in report of us.
Soldiers. It shall be done.
Siw. We learn no other but the confident tyrant
Keeps still in Dunsinane, and will endure
Our setting down before 't.
Mal. 'Tis his main hope:

Country....] Glo. A Wood. Rowe. Birnam Wood. Pope, +. Plains leading to D.; a Wood adjacent. Cap. Country near D. A wood in view. Mal. Steev. et cet.

Drums and colours.] Ff. om. Rowe, +.

Enter.....] Dyce. Enter Malcolme, Seyward, Macduffe, Seywards Sonne, Menteth, Cathnes, Angus, and Soldiers Marching. Ff.

1. *Cousins*] *Cosins* F_1F_2. *Cousin* F_3F_4, Pope, Han.

3. *Birnam*] *Byrnam* F_2. *Birnane* F_1.

8. *confident*] *confin'd* Warb.

---

2. **That**] ABBOTT (§ 284). At which time; when. [See III, ii, 32.]

chambers] CLARENDON. As we say 'every man's house is his castle.' See King John, V, ii, 147.

RITTER. Referring to the circumstances of their father's murder.

HUDSON (ed. 2). Referring to the spies, mentioned at III, iv, 131, prowling about private chambers and listening at key-holes.

3. **Birnam**] CLARENDON. Birnam is a high hill near Dunkeld, twelve miles W. N. W. of Dunsinnan, which is seven miles N. E. of Perth. On the top of the latter hill are the remains of an ancient fortress, popularly called Macbeth's castle.

6. **discovery**] DELIUS. This refers to Macbeth's spies.

[See ABBOTT and ELLIS, IV, ii, 72. ED.]

10. **setting**] CLARENDON. For 'set' where we should say 'sit,' used intransitively, see Cor., I, ii, 28.

main hope] LEO. As this phrase does not occur elsewhere in Sh., and as, moreover, it does not suit the present passage, I have considered myself justified in emending 'main' into *vain*. [See Dyce's reference to Gifford.—*Remarks*, &c., p. 193. ED.]

For where there is advantage to be given, 11
Both more and less have given him the revolt,

11, 12. *where...have given*] *when... do give* H. Rowe.
11. *to be given*] *to be gone* Cap. Sing. ii. *to be taken* Chedworth, Ktly, Bailey. *to be ta'en* Walker, Dyce ii, Huds. ii. *to be gotten* Coll. ii (MS).

11. given] JOHNSON. The impropriety of the expression *advantage to be given*, instead of *advantage given*, and the disagreeable repetition of the word *given*, in the next line, incline me to read: '—— *where there is* a 'vantage *to be* gone.' *Advantage* or '*vantage*, in the time of Sh., signified *opportunity*. He shut up himself and his soldiers (says Malcolm) in the castle, because when there is an opportunity to be gone, they all desert him.

STEEVENS. Read, if alteration be necessary, '—— advantage to be *got*.' But the words of the text will bear Dr Johnson's explanation, which is most certainly right: 'For wherever an opportunity of flight is *given* them,' &c.

HENLEY. Where advantageous offers are made to allure the adherents of Macbeth to forsake him.

SINGER. We might perhaps read '—— advantage to be *gained*,' and the sense would be nearly similar, with less violence to the old text.—(ed. 1.) I now think Dr Johnson was right.—(ed. 2.)

COLLIER (*Notes*, &c., p. 416). Advantage was hardly so much to be 'given' as to be procured by revolt; and as it also seems unlikely that the same verb should have been used in the very next line, we may feel confident that when the (MS) puts it '*gotten*,' he was warranted in making the change.

SINGER (*Sh. Vind.*, &c., p. 260). '*Gotten*' is to my ear very inharmonious.

ELWIN. Macbeth has shut up himself and his followers in the castle, because in every case in which opportunity must be *given them*, both great and small have *given him* the revolt.

WHITE. 'Given' seems wrong for obvious reasons; and we not improbably should read, as Singer first suggested, '*gain'd*.' But I am not sufficiently sure upon the point, to make a change in the old text.

CLARENDON. This passage, as it stands, is not capable of any satisfactory explanation. . . . We should have expected 'was' rather than 'is,' unless, indeed, 'where' be taken in the sense of 'wherever.' The meaning is, 'where they had a favourable opportunity for deserting.' . . . We rather incline to think that the word 'given' would not have been used in the second line, if it had not been already used in the first, a play upon words very much in Sh.'s manner. Perhaps it should stand thus: '—— advantage given to flee,' or, '—— advantage to 'em given.'

ALLEN. Read 'For *there*, there is advantage to be given.' To give advantage is equivalent to giving odds (as in Chess). He who is in a fortress can give odds of ten to one to the attacking party. Sh. is familiar with the idea of giving odds, e. g., Rich. II: I, i, 62, 'Which to maintain I would allow him odds,' and 1 Hen. IV: IV, iii, 2, 'You might give him the advantage.'

12. more and less] JOHNSON. The same with *greater and less*. In the interpolated Mandeville, a book of that age, there is a chapter of 'India the More and the Less.'

ABBOTT (§ 17). *More* and *most* are frequently used as the comparative and superlative of the adjective 'great.' Thus, in the present instance, and also in 1 Hen.

And none serve with him but constrained things
Whose hearts are absent too.
Macd. Let our just censures
Attend the true event, and put we on
Industrious soldiership.
Siw. The time approaches,
That will with due decision make us know
What we shall say we have and what we owe.
Thoughts speculative their unsure hopes relate,
But certain issue strokes must arbitrate:
Towards which advance the war. [*Exeunt, marching.*

14, 15. *Let...Attend*] *Let our best Censures Before* $F_2F_3F_4$. *Set our best Censures Before* Rowe. *Let our best centuries Before*:— Jackson.

IV: IV, iii, 68; 2 Hen. IV: I, i, 209. 'That 'less' here refers to rank, and not to number, is illustrated by, 'What *great* ones do, the *less* will prattle of.'—Twelfth Night, I, ii, 33.

14. **censures**] ELWIN. Let our just decisions on the defection of Macbeth's followers attend upon the actual result of the battle; and let us, meanwhile, be industrious soldiers. That is, let us not be negligent through security.

CLARENDON. The meaning of this obscurely worded sentence must be: In order that our opinions may be just, let them await the event that will test their truth. Rowe's reading gives indeed a sense, but scarcely that which is required.

18. **have...owe**] WARBURTON. Property and allegiance.

STEEVENS. When we are governed by legal kings, we shall know the limits of their claim, i. e. shall know what we have of our own, and what they have a right to take from us. To *owe* is here to *possess*.

MASON. Siward probably only means to say, in more pompous language, that the time approached which was to decide their fate.

STEEVENS. Siward, having undertaken the cause of Scotland, speaks as a Scotsman would have spoken.

SINGER (ed. 2). Both our *rights* and our *duties*.

DELIUS. Although Sh. frequently uses *to owe* in the sense of *to possess*, yet in this instance that meaning would be tautological, connected as the word is with 'have'; it must therefore be taken in its present meaning *to be indebted*. The decision of the battle will show us what we have and at the same time what it is our duty yet to do.

CLARENDON. *Owe* is here used in its ordinary modern sense. Siward says that the issue will enable them to balance their accounts, as it were.

19. **speculative**] ABBOTT (§ 468). [See II, iv, 10. ED.]

20. **arbitrate**] CLARENDON. Elsewhere in Sh. it is followed by an accusative indicating not the 'issue,' but the quarrel, as Rich. II: I, i, 50, 200; King John, I, i, 38.

HUDSON (ed. 2). Referring, apparently, to Malcolm's last speech, which proceeds somewhat upon conjecture and seeming likelihood. The old war-horse means, there's no use in talking about it, and eating the air of expectation; nothing but plain, old-fashioned fighting will decide the matter.

21. **war.**] STEEVENS. It has been understood that local rhymes were introduced

SCENE V. *Dunsinane. Within the castle.*

Enter MACBETH, SEYTON, *and* Soldiers, *with drum and colours.*

Macb. Hang out our banners on the outward walls;
The cry is still 'They come:' our castle's strength
Will laugh a siege to scorn: here let them lie
Till famine and the ague eat them up:
Were they not forced with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home. [*A cry of women within.*
What is that noise?

Sey. It is the cry of women, my good lord. [*Exit.*

Dunsinane. Within.....] Mal. The Castle. Rowe. Dunsinane. Pope. The Castle of D. Theob. Before D. Han. Dunsinane. A Plat-form within the Castle. Cap.

.....drum and colours.] ....Drum and Dolours. F_3. ...Drums and Colours. F_4.

1. *walls;*] Cap. *walls*, Ff, Dav. +.

5. *forced*] *'forc'd* Han. Cap. (Errata), Ktly. *farc'd* Coll. ii (MS).

7. [A cry...] Dyce, Sta. Glo. Cam. Cla. Huds. ii. A Cry within of Women. (after *noise?*) Ff, et cet.

8. [Exit.] Dyce, Sta. Del. White, Glo. Cam. Cla. Huds. ii. om. Ff, et cet.

---

in plays to afford an actor the advantage of a more pointed exit, or to close a scene with additional force. Yet, whatever might be Sh.'s motive for continuing such a practice, it may be observed that he often seems immediately to repent of it; and, in the tragedy before us, has repeatedly counteracted it by hemistichs which destroy the effect, and consequently defeat the supposed purpose of the antecedent couplets. See I, v, 71; III, ii, 56; III, iv, 144; IV, i, 156; V, ii, 31.

1. **banners...walls;**] KEIGHTLEY. I think we should punctuate thus: 'Hang out our banners! On the outward walls The cry,' &c. It was from the keep, not the walls, that the banner (as perhaps we should read) was hung. We have, no doubt, 'Advance our waving colours on the walls,'—Hen. VI: I, vi, 1; but Orleans was a city, not a mere castle.

5. **forced**] COLLIER (*Notes*, &c., p. 417). *Farc'd* is misrepresented 'forced' in the old copies and in all modern eds.; but, as we gather from the substitution of the letter *a* by the (MS), the meaning is that the ranks of the besiegers were *stuffed* or *filled out* by soldiers who had revolted from Macbeth.

SINGER (*Sh. Vind.*, &c., p. 260). 'Forced' is used in the sense of *reinforced*. There is nothing about their *ranks* being *stuffed* or *filled* out.

WHITE. That is, were they not strengthened, had they not received an accession of force.

CLARENDON. In Tro. & Cress., V, i, 64, the word is used, as 'farced' elsewhere, in a culinary sense.

6. **dareful**] CLARENDON. This does not occur again in Sh.

8. **Exit.**] DYCE. At line 16, Collier observes: 'We must suppose that Seyton has gone to what we now call "the wing" of the stage to inquire.' But 'going to the

Macb. I have almost forgot the taste of fears;
The time has been, my senses would have cool'd
To hear a night-shriek, and my fell of hair
Would at a dismal treatise rouse and stir
As life were in 't: I have supp'd full with horrors;

10. *cool'd*] *quail'd* Coll. ii (MS), Ktly, Huds. ii. 11. *night-shriek*] *Night-shrick* F_3. 13. *supp'd full*] *surfeited* Han.

wing' and standing there to glean information was surely as unusual on the old stage as it is on the modern; and I have no doubt that formerly Seyton went out and re-entered, just as he does when this play is performed now-a-days.

CLARENDON. Perhaps Seyton should not leave the stage, but an attendant should come and whisper the news of the Queen's death to him.

10. **cool'd**] MALONE. The blood is sometimes said to be *chilled;* but I do not recollect any other instance in which this phrase is applied to the *senses.* Perhaps Sh. wrote *'coil'd;* my senses would have shrunk back, died within me. So in V, ii, 23.

COLLIER (*Notes*, &c., p. 417). The (MS) here has *quailed* for 'cool'd', a much more forcible word; but this is one of the places where it is possible that the person recommending the change may have exercised his taste, rather than stated his knowledge. It seems scarcely likely that one word should have been mistaken for the other, but this observation will, of course, apply to many of the extraordinary errors that have been from time to time pointed out.

DYCE (ed. 2). [The alteration of the (MS)] is very plausible; for examples of the expression *senses quailing* may be found in our early writers.

KEIGHTLEY. 'That so to see him made her heart to quail,'—*Fairy Queen*, iv, 3, 46.

CLARENDON. 'Cool' is sometimes found in a sense stronger than that which it bears in modern language, as King John, II, i, 479.

11. **night-shriek**] DELIUS. He is thinking perhaps of the night of Duncan's murder, and when he said 'every noise appals me.'

CLARENDON. The words that follow seem to imply that he is referring to still earlier days than the time referred to by Delius, when his feelings were unblunted, and his conscience unburdened with guilt.

fell of hair] JOHNSON. My hairy part, my *capillitium. Fell* is skin.

STEEVENS. In Lear, V, iii, 24, 'flesh and fell.' A dealer in hides is still called a *fell*-monger.

DYCE (*Gloss*). Hairy scalp.

CLARENDON. Cotgrave has, 'Peau: *a skin; fell, hide, or pelt.*' Florio gives: Vello, a fleece, a fell or skin that hath wooll on.'

NICHOLS (ii, 8). I think it means crop,—the crop of hair. The word is used in this sense, and is common enough, in Norfolk and the adjacent counties; it is a term in woodcraft, and applied to the underwood, because it is periodically *felled.* We must remember that Macbeth is speaking of his earlier life, when the hair grows fast and is periodically cut.

13. **As**] See I, iv, 11.

with] CLARENDON. This must be joined here in construction not to 'full,' but 'supp'd.' See IV, ii, 32; and Meas. for Meas., IV, iii, 159.

Direness, familiar to my slaughterous thoughts,
Cannot once start me.—

Re-enter SEYTON.

Wherefore was that cry? 15

Sey. The queen, my lord, is dead.

Macb. She should have died hereafter;
There would have been a time for such a word.

15. *once*] *now* Han. Re-enter Seyton.] Dyce, Del. Sta. White, Glo. Cam. Cla. Huds. ii., om. Ff, et cet. 16. *my lord*] om. Pope, Han. 17, 18. *died hereafter; There*] *died. hereafter There* Jackson.

---

16. **dead**] EDINBURGH REVIEW (*July*, 1840, p. 491). It is one of the finest thoughts in the whole drama, that Lady Macbeth should die before her husband; for not only does this exhibit him in a new light, equally interesting morally and psychologically, but it prepares a gradual softening of the horror of the catastrophe. Macbeth, left alone, resumes much of that connexion with humanity which he had so long abandoned; his thoughtfulness becomes pathetic,—his sickness of heart awakens sympathy; and when at last he dies the death of a soldier, the stern satisfaction with which we contemplate the act of justice that destroys him is unalloyed by feelings of personal wrath or hatred. His fall is a sacrifice, not a butchery.

18. **word**] JOHNSON. It is not apparent for what *word* there would have been a *time*, and that there would or would not be a *time* for any *word*, seems not a consideration of importance sufficient to transport Macbeth into such an exclamation. I read therefore: '—— a time for—such a *world!*—' It is a broken speech, in which only part of the thought is expressed, and may be paraphrased thus: The queen is dead. *Macbeth.* Her death should have been deferred to some more peaceful hour; had she lived longer, *there would at length have been a time for* the honours due to her as a queen, and that respect which I owe her for her fidelity and love. Such is the *world*—such is the condition of human life, that we always think *to-morrow* will be happier than to-day, but to-morrow and to-morrow steals over us unenjoyed and unregarded, and we still linger in the same expectation to the moment appointed for our end. All these days, which have thus passed away, have sent multitudes of fools to the grave, who were engrossed by the same dream of future felicity, and, when life was departing from them, were, like me, reckoning on to-morrow.

Such was once my conjecture, but I am now less confident. Macbeth might mean that there would have been a more convenient *time* for such a *word*, for such *intelligence*, and so fall into the following reflection. We say we send *word* when we give intelligence.

STEEVENS. By—*a word*, Sh. certainly means more than a single one. Thus, in Rich. II: I, iii, 152: 'The hopeless *word* of—*never to return.*'

ARROWSMITH (*N. and Qu.*, 1 September, 1855, vol. xii, p. 157). I have oftentimes wondered how the reputed moralist Johnson could ever have persuaded himself that the homily of his paraphrase was in unison with Macbeth's antecedents, or with the immediate context; that it was, I say, of a piece with the reflections issu-

To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day, 20
To the last syllable of recorded time;

20. *Creeps*] *Creep* Cap. conj.

---

ing from the lips, and passing through the brain, of this remorseless butcher of the widow and the orphan, who now, hardened by guilt, and to all good feeling reprobate, at length brought to bay, bids sullen defiance to whatever can betide him. Mark the current of the story. To Macbeth, contrasting his then callous indifference in the apprehension of real calamities with his former sensitiveness, when a night-shriek or tale of imaginary woe would have awakened groundless fears, Seyton announces the death of his wife; apparently absorbed in his own thoughts, and exhibiting no more consciousness of the other's presence than to make the subject of his report the cue for the farther pursuit of his own meditations, the usurper continues his soliloquy, and with unaltered mood sees in that event nothing but an inevitable necessity. And so far is he from regarding one time as more convenient than another, that the whole tenour of his subsequent remarks evinces his conviction to be, that it makes no odds at what point in the dull round of days man's life may terminate. If she had not died now, reasons he, she should have died hereafter: there would have been a time when such tidings must have been brought,—such a tale told. The *word* was of course the word brought by Seyton of the queen's decease: 'The queen, my lord, is dead.' Dr Johnson's blunder grew out of obliviousness or inadvertence that 'should' is used indifferently to denote either what *will be* or what *ought to be;* that the tyrant discourses of the *certainty*, not murmurs at the *untimeliness*, of his partner's death. See Mer. of Ven., I, ii, 100.

19. **to-morrow**] HALLIWELL. It is not impossible that Sh. may here have recollected a remarkable engraving in Barclay's *Ship of Fooles*, 1570, copied from that in the older Latin version of 1498:

> 'They folowe the crowes crye to their great sorowe,
> *Cras, cras, cras,* to-morowe we shall amende,
> And if we mend not then, then shall we the next morowe,
> Or els shortly after we shall no more offende;
> Amende, mad foole, when God this grace doth sende.'

ALLEN. Each day, that has successively become *yesterday*, has been a *to-morrow*, and (as such) has been an *ignis fatuus*, lighting *fools* the way to death. That Sh. had this meteoric phenomenon in his mind appears certain, from the fact that his words give a correct translation of its Latin name and define its office. *Ignis fatuus* (by the idiomatic substitution of grammatical for logical concord) is *Fools' light*—a light which, creeping along in advance, deceives and makes *fools* of men, and so *lights* them *the way*, through the darkness, *to death*. As Sh. called Ophelia's drowning in the shallow brook a *muddy* death, so it may have occurred to him here to call the death of the wayfarer, in the night, a *dusky* death.

20. **Creeps**] CLARENDON. Capell proposed to read *Creep;* but in this particular case the singular seems more suitable to the sense, 'each to-morrow creeps,' &c.

See I, iii, 147; and III, ii, 37. ED.

21. **time**] M. MASON. Sh. means not only the time that *has been*, but the time that *shall be* recorded.

STEEVENS. *Recorded* is probably here used for *recording* or *recordable*, one participle for another.

And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!

23. *dusty*] *study* $F_2F_3F_4$, Rowe, Pope, Cap. *dusky* Theob. conj. Han. Warb. Elwin.

ELWIN. This refers to *time prophetically recorded* as yet to come, and means *the day of judgement.* See Rev., x, 5, 6.

DALGLEISH. Time of which a record shall be kept, as opposed to eternity.

HUDSON (ed. 2). It means simply the last syllable of the *record* of time. See I, vi, 3; III, iv, 76, for other instances of prolepsis.

22, 23. GUIZOT translates 'et tous nos hiers n' ont travaillé, les imbéciles, qu' à nous abréger le chemin de la mort poudreuse;' and adds thereto the note: *To light* se prend quelquefois pour *to lighten*, alléger, et je crois que c'en est ici la signification. Les jours passés n'ont point *éclairé*, mais *allégé* ou *abrégé*, le chemin que nous avons à faire jusqu' à la mort. Les commentateurs ne paraissent pas l'ávoir entendu dans ce sens.

22. fools] HUNTER. I have often looked at this passage with despair of being able to trace the coherence which we expect, notwithstanding the distracted state of mind of Macbeth, and have regarded it, not as a passage that has come down to us corrupted, but as one of those thrown off by this free spirit, in which he trusted to a certain *general effect*, without being solicitous about the enquiries of a too cold criticism. But having found in a contemporary writer the word *foules* used for *crowds*, it occurred to me that for *fools* we might read *foules* in this sense of *crowds*, and this led to what may have been the real intention of the Poet. Macbeth, when he hears of the death of his lady, thinks first of the unseasonableness of the time; some time 'hereafter' would have been the time for such a piece of intelligence as this; this introduces the idea of the disposition there is in man to *procrastinate* in everything; we are forever saying 'tomorrow,' and this though we see men dying around us, every 'yesterday' having conducted crowds of human beings to the grave. This introduces more general ideas of the vanity of man, who 'walketh in a vain show, and is disquieted in vain,' a passage of Scripture which seems to have been in the Poet's mind when he wrote what follows; as is also . . . 'we spend our years as a tale that is told.' Sh.'s intimate acquaintance with the Scriptures, observable in all his plays, is shewn sometimes in a broad and palpable allusion or adaptation, and sometimes, as here, in passages of which the germ only is in that book. At the same time there is something in this passage partaking of the desperation of the thane's position, and perhaps intended to shew what thoughts possess a mind like his, burthened with heavy guilt, and having some reason to think retribution near at hand. The word *foule* for *crowd* occurs in Archibold's *Evangelical Fruit of the Seraphical Franciscan Order*, 1628, MS Harl., 3888, 'The *foule* of people past over him in time of sermon,' f. 81.

CLARENDON. Macbeth is misanthropist enough to call all mankind 'fools.'

23. dusty] THEOBALD. Perhaps Sh. might have wrote, *dusky*, i. e., dark, a word very familiar with him.

STEEVENS. 'The dust of death' is an expression in the 22d Psalm. '*Dusty* death' alludes to the expression of 'dust to dust' in the burial service.

DOUCE. Perhaps no quotation can be better calculated to show the propriety of this epithet than the following grand lines in '*The Vision of Piers Plowman*,' a work which Sh. might have seen:

Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.—

'*Death* came drivynge after, and all to *dust* pashed
Kynges and kaysers, knightes and popes.'

COLLIER. Sh. was not the first to apply the epithet 'dusty' to death. Anthony Copley, in his '*Fig for Fortune*,' 1596, has this line: 'Inviting it to dusty death's defeature.'

ELWIN. That the feeling which possesses Macbeth is, *that light has effected nothing more for folly but only to light it on its way into darkness* (and that therefore *dusky* is the true reading), the turn of thought in which he pursues this soliloquy affords ample proof. *Life*, ending in *darkness*, suggests the idea of connecting it with *darkness* as a *shadow*,—a something akin to that *blackness*, to which it is prosecuting its way. The *brief candle* is the *day*,—the time that the day gives for life; and the *living man* is the *shadow* walking between *this light* and that *dusky death* to which it is lighting him.

CLARENDON. 'Dusky' seems too feeble an epithet to describe the darkness of the grave, and we should moreover be very chary of making alterations in the text on account of any apparent confusion of metaphor.

23. **Out**] COLERIDGE (i, 252). Alas for Macbeth! now all is inward with him; he has no more prudential prospective reasonings. His wife, the only being who could have had any seat in his affections, dies; he puts on despondency, the final heart-armour of the wretched, and would fain think everything shadowy and unsubstantial, as indeed all things are to those who cannot regard them as symbols of goodness.

24–26. **a poor . . . more:**] HARRY ROWE. I have omitted these lines, considering them as a play-house interpolation, and what Sh. would never have put into the mouth of a great man labouring under violent perturbation.

24. **player**] CLARENDON. For references to the stage see I, iii, 128; II, iv, 5, 6; also Tro. and Cress., I, iii, 153.

BIRCH (p. 449). The light of revelation, faith, and hope, according to Sh., have shown us fools the way to dusty death. This life, that Christians humbly imagine gives evidence of the attributes of eternity, signifies nothing, is a tale told by an idiot; and by whom is the tale said to be told but by its maker? How often have we been told by Sh. that we are fools, death's fools, and here we have it repeated with one of the material epithets usually assigned to the end of man—dusty. We have again Jaques's 'all the world's a stage, and all the men are players,' with parts as brief as at the Blackfriars, or in the Globe on Bankside. There we had the last scene of his sad, eventful history, 'sans everything;' but here, of his hopes we have the stern echo of Sh.'s materialism, which, like an owl amidst ruins, cries, 'No more!' There are three lines of Catullus, which have always been supposed to express his disbelief in a future state, if not his atheism. In this speech of Macbeth's we have a similarity of idea in the opening line, an exact translation of two words in the second, and the last contains, word for word, the constant expressions, elsewhere, of Sh. on Death:—

Enter a Messenger.

Thou comest to use thy tongue; thy story quickly.
Mess. Gracious my lord,
I should report that which I say I saw,
But know not how to do it.
Macb. Well, say, sir.
Mess. As I did stand my watch upon the hill,
I look'd toward Birnam, and anon, methought,
The wood began to move.
Macb. Liar and slave!
Mess. Let me endure your wrath, if 't be not so:
Within this three mile may you see it coming;

30. *Gracious my*] *My gracious* $F_2F_3F_4$, Rowe, +.
31. *should*] *shall* Reed, 1803, 1813, Var. Sing. i, Coll. White.
I say] *I'd say* Han. Cap. Lettsom, Huds. ii.
32. *do it*] Steev. *doo't* F_1F_2. *do't* F_3F_4, Dav. +, Cap. Jen. Var. Coll. White, Del. Huds. ii.
32. *say*] *say it* Pope, +, Cap. Lettsom, Huds. ii.
34, 44. *Birnam*] *Byrnane* F_1. *Byrnam* F_2F_3.
35. [Striking him. Rowe, +, Cap. Jen. Steev. Var. Knt.
37. *may you*] *you may* F_3F_4, Rowe, Pope, Han.

Soles occidere et redire possunt,
Nobis, cum semel occidit brevis lux,
Nox est perpetuo una dormienda.

The conclusion of Macbeth's speech is similar to a line in the Troades of Seneca: 'Post mortem nihil est, ipsaque mors nihil.' Campbell might have written of Sh. those celebrated lines on Atheism, where he speaks of the brief candle as 'momentary fire,' which 'lights to the grave his chance-erected form.' [Let not the reader forget the avowed aim of the book from which this extract, simply as a 'specimen brick,' is taken. ED.]

29, 30. thy . . . lord] LETTSOM (ap. Dyce, ed. 2) would read this as one line.

31. should] See I, ii, 46; I, iii, 45.

I say] KEIGHTLEY [reading *Gracious . . . which* as one line]. 'I say' is needless and spoils the measure. It arose from 'say' in the next line.

35. move] COLLIER. So in Deloney's ballad in praise of Kentishmen, published in '*Strange Histories*,' 1607 (reprinted by the Percy Society), they conceal their numbers by the boughs of trees.

DYCE (*Remarks*, &c., p. 202). This incident was versified by Deloney from a passage in that very Holinshed who supplied Sh. with the materials for Macbeth.

DELIUS. For dramatic purposes Sh. has here somewhat shortened the distance of twelve miles between Birnam and Dunsinane.

KEMBLE (p. 110). Rowe's stage-direction is irreconcilable to Macbeth's emotions; such violence does not belong to the feelings of a person overwhelmed with surprise, half-doubting, half-believing.

37. this] CLARENDON. We have the singular pronoun used with a numeral, even

I say, a moving grove.
Macb. If thou speak'st false,
Upon the next tree shalt thou hang alive,
Till famine cling thee: if thy speech be sooth,
I care not if thou dost for me as much.—

39. *shalt*] *shall* F_1.

when the substantive which follows is put in the plural, as in 1 Hen. IV: III, iii, 54. For the singular 'mile' see Much Ado, II, iii, 17.

40. **cling**] STEEVENS. *Clung* in the Northern counties signifies anything that is shrivelled or shrunk up. By famine the intestines are, as it were, stuck together.

WHALLEY. That is, till it *dry thee up*, or *exhaust all thy moisture*. *Clung wood* is that of which the sap is entirely dried or spent.

COLLIER. See Holloway's *General Provincial Dict.*, 1838. In Sir F. Madden's admirable Glossary to 'Syr Gawayne,' 1839, *clenged* is interpreted 'contracted or shrunk with cold.' In the present case it may therefore mean 'till famine *shrink* thee.'

HALLIWELL. Collier is certainly right in explaining *cling* to shrink, the meaning given by Kennett in MS Lansd., 1033. It is from A. S. *clingan*. Kennett has also '*clung*, clinged or shrunk up;' and in Eliote's *Dictionarie*, 1559, is the following entry—'*Coriago* the sickenesse of cattall whan they are *clounge*, that their skynnes dooe cleve fast to their bodies, hyde bounde.' It should be observed that in the Craven Glossary, i, 79, *clung* is explained 'hungry, or empty, emaciated,' which perhaps agrees still better with the present context. On the whole, I should explain *cling* in this place 'to wither,' no single word better expressing the intended force of the threat.

> Theo nessche clay hit makith *clyng*.—*Kyng Alisaunder*, 91
> My bonys were stronge, and myghtyly made;
> But now thei *clynge*, and waxe all drye.
> *Seven Penetential Psalms*, ed. Black, p. 29.

DYCE (*Gloss.*) It means, I suspect, 'make the entrails stick together;' compare Donne, 'As to a stomack sterv'd, whose *insides* meete,' &c.—*The Storme*,—*Poems*, p. 57, ed. 1633.

G. H. OF S. (*N. and Qu.*, 4 March, 1865.) About Leeds, *clam* is used in the sense of 'to pinch'; as, 'I'se clammed wi' hunger.' About Newcastle-upon-Tyne it is written and pronounced *clem*. The word 'clams' is also the technical name for nippers or pinchers used in various trades. I suggest: 'till famine *clam* thee.'

CLARENDON. Wither, shrivel, generally used as an intransitive verb. Compare *Vision of Piers Ploughman*, 9011: 'Or whan thou clomsest for cold Or clyngest for drye.' Miege (*Fr. Dict.*, 1688) has, 'Clung with hunger, maigre, sec, elancé, comme une personne affamée;' and 'To clung, as wood will do being laid up after it is cut, secher, devenir sec.' Moor, in his *Suffolk Words*, gives: '*Clung*: shrunk, dried, shrivelled; said of apples, turnips, carrots,' &c. Compare Atkinson's *Glossary of the Cleveland Dialect*, s. v. 'Clung.'

[See BROCKETT, *North Country Words*, &c., sub *Clam*, *Cling*, and *Clung*; FORBY, *Vocab. of East Anglia*, sub *Clung*; and MORRIS, *Glossary of Furness*, sub *Clam* and *Clem*. All to the same effect of pinching, or drying up from hunger or thirst. ED.]

I pull in resolution, and begin
To doubt the equivocation of the fiend
That lies like truth: 'Fear not, till Birnam wood
Do come to Dunsinane;' and now a wood
Comes toward Dunsinane.—Arm, arm, and out!—
If this which he avouches does appear,
There is nor flying hence nor tarrying here.
I 'gin to be a-weary of the sun,
And wish the estate o' the world were now undone.—
Ring the alarum-bell!—Blow, wind! come, wrack!

46. *toward*] *towards* Warb. Johns.
47–50. Om. as spurious, Anon.*
48. *nor flying*] *no flying* F_3F_4, Pope, Han. Jen.
49. *a-weary*] *a weary* $F_2F_3F_4$, Rowe, +, Jen. *weary* Johns.
50. *the estate*] Cap. *th' estate* Ff, Dav. Rowe, Jen. Coll. White, Dyce ii, Huds. ii. *the state* Pope, +.

42. **pull in**] JOHNSON. As this is a phrase without either example, elegance, or propriety, it is surely better to read: *pall* in. I languish in my constancy, my confidence begins to forsake me. It is scarcely necessary to observe how easily *pall* might be changed into *pull* by a negligent writer, or mistaken for it by an unskilful printer.

STEEVENS. There is surely no need of change. He had permitted his courage (like a fiery horse) to carry him to the brink of a precipice, but, seeing his danger, resolves to *check* that confidence to which he had *given the rein before.*

M. MASON. This reading is supported by a passage in Fletcher's *Sea Voyage*, where Aminta says: '—— and all my spirits, As if they heard my passing bell go for me, *Pull in their powers*, and give me up to destiny.'

WHITE. Not a very happy phrase; but there seems no reason to suspect a corruption. We have 'profound respects do pull you on,' in King John, III, i, 318. Dr Johnson's conjecture, although it is one of the obvious kind, is very plausible.

CLARENDON. [Either Dr Johnson's emendation] or 'I *pale* in,' &c., better expresses the required sense, involuntary loss of heart and hope. Besides, as the text stands, we must emphasize 'in' contrary to the rhythm of the verse.

49. **aweary**] For instances of adverbs with prefix *a-*: First, before nouns, where the *a-* represents some preposition, as 'in,' 'on,' 'of,' &c., contracted by rapidity of pronunciation; Second, before adjectives and participles, used as nouns; Third, as the prefix of participles and adjectives, where (as in the present instance) *a-* represents a corruption of the A.-S. intensive *of*, see ABBOTT, § 24. 'It can scarcely be said that *weary* is a noun in "a-weary," but rather, like "*of*-walked," it means "*of*-weary," i. e., tired out.'

50. **estate**] CLARENDON. The world's settled order.

51. **Ring...bell**] THEOBALD (*Sh. Restored*, 1726, p. 157). Is it ever customary in a besieg'd Town to order an Alarum, or Sally, by the ringing of a Bell? Or rather was not this Business always done by Beat of Drum? In short I believe these Words were a Stage Direction crept from the Margin into the Text thro' the last Line but One being deficient without them, occasioned probably by a Cut that had been made in the Speech by the Actors. They were a Memorandum to the Promptor to ring the *Alarum-bell*, i. e. the Bell, perhaps at that Time used, to warn the *Tragedy-Drum*

At least we'll die with harness on our back [*Exeunt.*

SCENE VI. *Dunsinane. Before the castle.*

Drum and colours. Enter MALCOLM, *old* SIWARD, MACDUFF, *and their* Army, *with boughs.*

Mal. Now near enough; your leavy screens throw down,
And show like those you are.—You, worthy uncle,
Shall, with my cousin, your right-noble son,
Lead our first battle: worthy Macduff and we
Shall take upon 's what else remains to do,
According to our order.
Siw. Fare you well.
Do we but find the tyrant's power to-night,

Dunsinane. Before...] Before Macbeth's Castle. Rowe. Before Dunsinane. Pope, +. The same. Plain before the castle. Cap.

Drum and colours.] Ff. om. Rowe, +.

1. Rowe. Two lines, Ff.
leavy] Ff. *leafy* Coll. Dyce, Sta. White, Huds. ii.

3. *right-noble*] Theob. *right noble* Ff, Dav. Rowe, Pope, Han. Jen. Sing. Cam.

4. *worthy*] *brave* Pope, +.

5. *upon's*] *upon us* Cap. Steev. Var. Sing. Knt, Ktly, Del.

7. *Do we*] *Let us* Pope, Han.

---

and *Trumpets* to be ready to sound an Alarm. And what confirms me in this Suspicion, is, that for the four Pages immediately following, it is all along quoted in the Margin, *Alarum*, &c.

52. **harness**] HALLIWELL. 'On the fryday, which was Candlemasse daie (Feb. 2, 1553–4), the most parte of the householders of London, with the Maior and aldermen, were in *harnesse;* yea this day and other daies the justices, sergeants at the law, and other lawyers in Westminster-hal, pleaded in *harnesse*.'—Stowe's *Chronicle*.

CLARENDON. So 1 Kings, xxii, 34, 'smote the King of Israel between the joints of the harness.'

1. **leavy**] DELIUS. We have 'leavy' rhyming with heavy in Much Ado, II, iii, 75.

CLARENDON. So Cotgrave, 'feuillu: *leauie*.'

4. **battle**] NARES. The main or middle body of an army, between the van and rear. See Strutt on the *Manners and Customs*, &c., iii, 2, where is an account from an old MS of the method of regulating these divisions.

CLARENDON. Sometimes used of a whole army in order of battle, as in King John, IV, ii, 78, and 1 Hen. IV: IV, i, 129.

CRAIK (*Note on* 'Their battles are at hand.'—Jul. Cæs., V, i, 4). What might now be called a battalion.

[See Holinshed, Appendix, p. 361. ED.]

5. **to do**] ABBOTT (§ 359). The infinitive active is often found where we use the passive. This is especially common in 'what's *to do*' for 'what's *to be done*.' See also § 405.

7. **Do**] For the subjunctive used optatively or imperatively, see ABBOTT, § 364.

Let us be beaten, if we cannot fight.

Macd. Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death. [*Exeunt.* 10

SCENE VII. *Another part of the field.*

Alarums. Enter MACBETH.

Macb. They have tied me to a stake; I cannot fly,
But bear-like I must fight the course. What's he
That was not born of woman? Such a one
Am I to fear, or none.

Enter young SIWARD.

Yo. Siw. What is thy name?

Macb. Thou'lt be afraid to hear it.

Yo. Siw. No; though thou call'st thyself a hotter name
Than any is in hell.

Macb. My name 's Macbeth.

10. [Exeunt.] Cap. Exeunt. Alarums continued. Ff.

SCENE VII.] Scena Septima. Ff. Scene continued by Rowe, +, Jen.

Another....] Glo. The same. Another Part of the Plain. Cap.

Alarums.] Alarums, as of a Battle join'd. Skirmishings. Cap.

1. *They have*] *They've* Pope, +, Dyce ii, Huds. ii.

6. *hotter*] *hoter* F_1.

---

2. **course**] STEEVENS. A phrase taken from bear-baiting. So, Brome, *The Antipodes*, 1638: 'Also you shall see two ten-dog *courses* at the great bear.'

DELIUS. We find the same phrase in Lear, III, vii, 54.

What's he] See ABBOTT (§ 254).

4. **none**] MRS LENOX. Sh. seems to have committed a great oversight in making Macbeth, after he found himself deceived in the prophecy relating to Birnam Wood, so absolutely rely upon the other, which he had good reason to fear might be equally fallacious.

KNIGHT. If this queen of fault-finders had known as much of human nature as Sh. knew, she would have understood that one hope destroyed does not necessarily banish all hope; that the gambler who has lost thousands still believes that his last guinea will redeem them; and that the last of a long series of perishing delusions is as firmly trusted as if the great teacher, Time, had taught nothing.

7. **any is**] For instances of the omission of the relative see ABBOTT, § 244.

CLARENDON. Among modern poets, Browning is particularly fond of omitting the relative. Indeed, it is still frequently omitted by all writers when a new nominative is introduced to govern the following verb.

Yo. Siw. The devil himself could not pronounce a title
More hateful to mine ear.
Macb. No, nor more fearful.
Yo. Siw. Thou liest, abhorred tyrant; with my sword
I'll prove the lie thou speak'st.
[*They fight, and young Siward is slain.*
Macb. Thou wast born of woman.—
But swords I smile at, weapons laugh to scorn,
Brandish'd by man that's of a woman born. [*Exit.*

Alarums. Enter MACDUFF.

Macd. That way the noise is.—Tyrant, show thy face!
If thou be'st slain and with no stroke of mine,
My wife and children's ghosts will haunt me still.
I cannot strike at wretched kerns, whose arms
Are hired to bear their staves: either thou, Macbeth,

10. *Thou...my*] One line, Rowe.
abhorred] *thou abhorred* $F_2F_3F_4$, Rowe.
11. [They fight...] Fight, and young Seyward slaine. F_1F_2 (yong F_2). Fight, and young Seyward's slain. F_3F_4.
18. *either*] *Or* Pope, +.

11. **Thou wast**] WALKER (*Crit.*, ii, 202). *Thou wert* (sometimes written in the old poets *Th' wert*), *you were*, *I was*, &c., occur frequently, both in Sh. and contemporary dramatists, in places where it is clear they must have been pronounced as one syllable, in whatever manner the contraction was effected.

12. **swords**] DANIEL. Qy. '*words*.' Compare Hen. V: III, ii, 33, '—— a' breaks *words*, and keeps whole *weapons*.'

13. **born**] STEEVENS. Sh. designed Macbeth should *appear* invincible, till he encountered the object destined for his destruction.

17. **kerns**] COLLIER. This seems here used with greater license than usual.

DYCE (*Gloss.*) Perhaps here equivalent to 'boors;' compare 'And these rude Germaine *kernes* not yet subdued.'—*The Tragedie of Claudius Tiberius Nero*, 1607, sig. C 3 verso.

RUSHTON (*Archiv f. n. Sprachen*, xxxiv). '*Gallowglasses*, equites triarii qui securibus utuntur acutissimis. *Kernes* sunt pedites qui jaculis utuntur.'—COKE, 4 Inst., 358. [This excellent reference was kindly sent to me by Mr Rushton, but did not come to hand until after the First Act was stereotyped. See I, ii, 13. ED.]

18. **either**] See I, iii, 111.

MALONE. I suspect a line has been here lost, perhaps: 'either thou, Macbeth, *Advance and bravely meet an injur'd foe*, Or else,' &c. [This emendation was not repeated in the Variorum of 1821. ED.]

SEYMOUR. If Macduff's impetuosity had allowed him to be explicit, he would have said: Either thou, Macbeth, shall receive in thy body my sword, or else I will return it unbattered into the scabbard.

DALGLEISH. It is more likely that 'thou' is here used as a pronoun of address

Or else my sword, with an unbatter'd edge,
I sheathe again undeeded. There thou shouldst be;
By this great clatter, one of greatest note
Seems bruited.—Let me find him, fortune!
And more I beg not. [*Exit. Alarums.*

Enter MALCOLM *and old* SIWARD.

Siw. This way, my lord; the castle's gently render'd:
The tyrant's people on both sides do fight;
The noble thanes do bravely in the war;
The day almost itself professes yours,
And little is to do.
Mal. We have met with foes
That strike beside us.
Siw. Enter, sir, the castle. [*Exeunt. Alarum.*

19. *unbatter'd*] Rowe. *unbattered* $F_1F_3F_4$, Dav. *unbatterred* F_2.
22, 23. *Seems...And*] Ff. One line, Han. Cap. Mal. Rann, Ktly.
22. *bruited*] *bruited there* Steev. conj. *to be bruited* Ktly, conj. *find*] *but find* Steev. conj.
23. Alarums.] Ff, Cap. Dyce, Sta. Glo. Alarms. Dav. Alarum. Rowe ii, et cet.
27. *itself professes*] *professes itself* Johns.
28. *We have*] *We've* Pope, +, Dyce ii, Huds. ii.
29. Alarum.] Ff. Alarm. Dav. Alarums. Cap. Dyce, Sta.

---

without reference to its case, and that we should grammatically construe it as the object. Sh. has used 'he' for 'him' in III, i, 53; why not 'thou' for 'thee' here, especially as it is considerably separated from its regimen: 'either I strike at *thee*, Macbeth, or else,' &c.

CLARENDON. This word is not in grammatical construction. We must supply some words like 'must be my antagonist.'

20. **undeeded**] CLARENDON. Not found elsewhere, at least not in Sh.

21. **clatter**] CLARENDON. Not used elsewhere by Sh. 'Macbeth' is particularly remarkable for the number of these ἅπαξ λεγόμενα.

22. **bruited**] STEEVENS. To report with clamor; to noise; from *bruit*, Fr.

28. **to do**] See ABBOTT (§ 405); and V, viii, 64.

29. **beside us**] DELIUS. This refers to Macbeth's people who had gone over to the enemy.

REV. JOHN HUNTER. By our side.

CLARENDON. That deliberately miss us. Compare 3 Hen. VI: II, i, 129 sqq.

SCENE VIII. *Another part of the field.*

Enter MACBETH.

Macb. Why should I play the Roman fool, and die
On mine own sword? whiles I see lives, the gashes
Do better upon them.

Enter MACDUFF.

Macd. Turn, hell-hound, turn!
Macb. Of all men else I have avoided thee:
But get thee back; my soul is too much charged
With blood of thine already.
Macd. I have no words,—
My voice is in my sword, thou bloodier villain
Than terms can give thee out! [*They fight.*
Macb. Thou losest labour:
As easy mayst thou the intrenchant air

SCENE VIII.] Dyce, Sta. Glo. Cam. Cla. Huds. ii. SCENE VII. Pope, Han. Warb. Johns. Scene continued in Ff, et cet.
....field.] Glo. ....plain. Dyce, Sta.
Enter...] Ff. Re-enter... Cap.
2. *whiles*] *while* Dav. *whilst* Rowe, +.
3. Enter....] Ff. To him, enter.... Pope, +. Re-enter... Cap.
5. *thee*] *the* F_3F_4.
6. *I have*] *I've* Pope, +.
8. *thee*] *the* F_3.
[They fight.] Mal. Fight: Alarum. Ff. Fight. Cap.

1. **fool**] STEEVENS. Alluding, perhaps, to the suicide of Cato, which is referred to in Jul. Cæs., V, i, 102.

SINGER (ed. 2). Alluding to the high Roman fashion of self-destruction, as in Brutus, Cassius, Antony, &c.

2. **lives**] DALGLEISH. So long as I see living men opposed to me, the gashes do better upon *them* than upon *me*.

4. **all men else**] For instances of the confusion of two constructions in superlatives, see ABBOTT, § 409.

7, 8. **thou . . . out**] See III, vi, 48.

9. **intrenchant**] UPTON (p. 310). The active participle used passively. That is, not suffering itself to be cut. As, 'the air invulnerable,' Ham., I, i, 146, and 'woundless air,' Ib., IV, i, 44.

STEEVENS. Sh. has *trenchant* in an active sense in Tim., IV, iii, 115.

NARES. Not permanently divisible, not retaining any mark of division. We have no other example of it. *Trenchant* means cutting; *intrenchant*, therefore, ought to be not cutting.

For instances of adjectives having both an active and passive meaning, see I, iv, 11; I, vii, 23; and ABBOTT, § 3.

With thy keen sword impress as make me bleed:
Let fall thy blade on vulnerable crests;
I bear a charmed life, which must not yield
To one of woman born.
Macd. Despair thy charm,
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother's womb
Untimely ripp'd.
Macb. Accursed be that tongue that tells me so,
For it hath cow'd my better part of man!
And be these juggling fiends no more believed,
That palter with us in a double sense;
That keep the word of promise to our ear,

---

12. **charmed**] UPTON. In the days of chivalry, the champions' arms being ceremoniously blessed, each took an oath that he used no *charmed* weapons. Macbeth, according to the law of arms, or perhaps only in allusion to this custom, tells Macduff of the security he had in the prediction of the spirit.

must] See IV, iii, 212.

13. **Despair**] CLARENDON. We find 'despair' used thus for 'despair of' in the last line of Ben Jonson's commendatory verses prefixed to F_1 of Sh.

> 'Shine forth, thou Starre of Poets, and with rage,
> Or influence, chide, or cheere the drooping stage;
> Which, since thy flight from hence, hath mourn'd like night,
> And despaires day, but for thy volumes light.'

ABBOTT (§ 200). Perhaps a Latinism.

14. **angel**] CLARENDON. Of course used here in a bad sense. Compare 2 Hen. IV: I, ii, 186, where the Chief Justice calls Falstaff the Prince's 'ill angel,' or evil genius. Compare also Ant. and Cleo., II, iii, 21, where 'thy angel' or 'demon' is explained as 'thy spirit which keeps thee.'

EDINBURGH REVIEW (*July*, 1869). In Sh. the words 'angel' and 'genius' are usually employed to denote the higher nature of man, the rational guiding soul, or spirit, which in connection with the mortal instruments determines his character and fate. In Macbeth this spirit is that of insatiable and guilty ambition. It is this aspiring lawless genius that Banquo's innate loyalty of heart and rectitude of purpose silently rebuked (see III, i, 55). This was the angel whom he still had served, whose evil whisperings had prepared him for the dark suggestions of the weird sisters, and inclined him to trust their fatal incantations.

18. **my better part of man**] CLARENDON. The better part of my manhood.

See ABBOTT (§ 423).

20. **palter**] CRAIK (Jul. Cæs., II, i, 126). To shuffle, to equivocate, to act or speak unsteadily or dubiously with the intention to deceive.

CLARENDON. Cotgrave gives 'haggle' and 'dodge' as the equivalents of 'palter,' and under the word 'Harceler' we find '*to haggle, hucke, dodge, or paulter long in the buying of a commoditie.*' The derivation of the word is uncertain: 'paltry' comes from it.

And break it to our hope.—I'll not fight with thee.
Macd. Then yield thee, coward,
And live to be the show and gaze o' the time:
We'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit,
'Here may you see the tyrant.'
Macb. I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane,
And thou opposed, being of no woman born,
Yet I will try the last: before my body
I throw my warlike shield: lay on, Macduff;
And damn'd be him that first cries 'Hold, enough!'
[*Exeunt, fighting.* *Alarums.*

27. *I will*] *I'll* Pope, Han. Steev. Var. Sing. i.
30. *Birnam*] *Byrnane* F_1. *Byrnam* F_2F_3.
31. *being*] *be* Theob. Warb. Johns. Coll. ii (MS).
34. *him*] *he* Pope, +, Jen. Huds. Coll. (MS).
34. Exeunt, fighting. Alarums.] Pope. Exeunt fighting. Alarums. (Alarms. Dav.) Enter Fighting, and Macbeth slaine. Ff, Dav. (.....and Macbeth is slain. Rowe.) Exeunt, fighting. Cap.

---

22. WALKER (*Crit.*, iii, 259). Arrange, rather, I think,—'I *will not* fight with thee. *Macd.* Then yield thee, coward,' [one line] 'with *thee*' emphatically. [Adopted by HUDSON (ed. 2). ED.]

CLARENDON. Walker's arrangement is perhaps right.

24. **show**] DELIUS. Thus Antony threatens Cleopatra in Ant. & Cleo., IV, xii, 36.

CLARENDON. Benedick makes a somewhat similar jest, Much Ado, I, i, 267.

time] See I, v, 61; I, vii, 81; IV, iii, 72.

26. **pole**] HARRY ROWE. Having been a traveller in this way myself, I shall venture to amend this reading, *meo periculo*, to '*cloth*.'

DANIEL. Qy. read: 'We'll have thee painted, as our rarer monsters are, And underwrit upon a scroll,' &c.

34. **him**] ABBOTT (§ 208). Perhaps *let*, or some such word, was implied.

Hold] See I, v, 52.

ELWIN. The natural physical boldness of Macbeth breaks forth in the very face of despair.

CLARENDON. The cry of the heralds, 'Ho! ho!' commanding the cessation of a combat, is probably corrupted from 'Hold, Hold,' as 'lo' from 'look.'

Exeunt.] JENNENS. The direction of the Ff supposes *Macbeth* and *Macduff* to re-enter, and end their duel on the stage. If we allow this direction, we must also put in another; and either make the curtain fall, or exit *Macduff*, and the body of *Macbeth* carried off, before *Malcolm*, &c., enter.

WHITE. It is possible that Sh., or the stage-manager of his company, did not deny

Retreat. Flourish. Enter, with drum and colours, MALCOLM, *old* SIWARD, ROSS, *the other* Thanes, *and* Soldiers.

Mal. I would the friends we miss were safe arrived.
Siw. Some must go off: and yet, by these I see,
So great a day as this is cheaply bought.
Mal. Macduff is missing, and your noble son.
Ross. Your son, my lord, has paid a soldier's debt:
He only lived but till he was a man;
The which no sooner had his prowess confirm'd

35. SCENE VIII. Pope, +.
the other Thanes,] Cap. Thanes, Ff. Lenox, Angus, Cathness, Menteth, Mal.
41. *his prowess*] *his prow'ss* Pope, Theob. i. *he well* H. Rowe.

---

the audience the satisfaction of seeing the usurper meet his doom, and that in the subsequent 'retreat' his body was dragged off the stage for its supposed decapitation. See stage direction, line 53.

DYCE (ed. 2). The stage directions given by the Ff in this scene are exquisitely absurd.

CLARENDON. The inconsistency in the stage directions of the Ff points to some variations in the mode of concluding the play. In all likelihood Sh.'s part in the play ended here.

ED. The following lines are found in J. P. Kemble's Acting Copy, 1794, and were added by Garrick:

Alarum. They Fight. Macbeth falls.

Mac. Tis done! the scene of life will quickly close.
Ambition's vain delusive dreams are fled,
And now I wake to darkness, guilt and horror;
I cannot bear it! let me shake it off—
It will not be; my soul is clog'd with blood—
I cannot rise! I dare not ask for mercy—
It is too late, hell drags me down; I sink,
I sink,—my soul is lost for ever!—Oh!—Oh!— *Dies.*

36. **go off**] CLARENDON. A singular euphemism for 'die.' We have 'parted' in the same sense in line 52. Similarly to 'take off' is used for 'to kill' in III, i, 104.

40. **only...but**] CLARENDON. For an instance of this pleonasm see Bacon, *Advancement of Learning*, ii, 17, § 9: 'For those whose conceits are seated in popular opinions, need only but to prove or dispute.'

ABBOTT (§ 130). The same forgetfulness of the original meaning of words which led to 'more better,' &c., led also to the redundant use of *but* in '*but* only,' 'merely *but*,' '*but* even,' &c.

41. **The which**] See III, i, 16.

prowess] WALKER (*Vers.*, p. 119). Such words as *jewel, steward, lower, poet*, &c., in which a short vowel is preceded by a long one or a diphthong,—among the rest, may be particularly noticed such present participles as *doing, going, dying*, &c.—are frequently contracted; the participles almost always. Thus *prowess*. And so Greene, *Alphonsus*, iii, ed. Dyce, vol. ii, p. 27,—'Whose prowess alone has been the only cause.' Butler, *Hudibras*, pt. I, canto i, 873,—'Which we must manage at a

In the unshrinking station where he fought,
But like a man he died.

Siw. Then he is dead?

Ross. Ay, and brought off the field: your cause of sorrow
Must not be measured by his worth, for then
It hath no end.

Siw. Had he his hurts before?

Ross. Ay, on the front.

Siw. Why then, God's soldier be he!
Had I as many sons as I have hairs,
I would not wish them to a fairer death:
And so his knell is knoll'd.

Mal. He's worth more sorrow,
And that I'll spend for him.

Siw. He's worth no more:
They say he parted well and paid his score:
And so God be with him! Here comes newer comfort.

Re-enter MACDUFF, *with* MACBETH'S *head.*

Macd. Hail, king! for so thou art: behold, where stands

43. *he is*] *is he* Pope, +.
47. *be he!*] *he!* Anon. conj.
53. *And so*] *So* Pope, +. *And* Coll. (MS).
be with] *b' wi'* Sing. ii, Dyce ii, Huds. ii.
Re-enter...] Cap. Enter... Ff.
53. ...head.] Ff. ...head on a pole. Mal. Steev. Var. Sing. i, Dyce ii, Huds. ii. ...head on a pike. Coll. ii (MS).
54. Rowe. Two lines, Ff.
[Sticking the pike in the ground. Coll. ii (MS).

---

rate Of prowess and courage adequate.' In canto ii, 23, *prowess* rhymes to *loose*, and in canto iii, 181, to *foes;* pt. III, canto iii, 357, *cows—prowess.*

CLARENDON. It is used in two other passages in Sh., in both as a dissyllable. See II, iii, 53. ED.

41. **confirmed**] DANIEL. Read '*proved.*' Or, 'No sooner had his prowess this confirm'd.'

44. **cause**] CLARENDON. A pleonasm for sorrow. '*Course*' is a not improbable conjecture.

48. **sons . . . hairs**] ABBOTT calls attention to the pun here, as well as that in II, ii, 56, 57.

49. **wish them to**] CLARENDON. We have the same construction in Tam. of Shr., I, ii, 60 and 64.

death] See Holinshed, Appendix, p. 371. ED.

53. **God be with**] WALKER (*Vers.*, p. 228). This form is variously written in F_1 and in the old eds. of our other dramatists; sometimes it is *God be with you* at full, even when the metre requires the contraction; at others, *God b' wi' ye, God be wy you, God bwy, God buy*, &c.

The usurper's cursed head: the time is free: 55
I see thee compass'd with thy kingdom's pearl,
That speak my salutation in their minds;
Whose voices I desire aloud with mine:
Hail, King of Scotland!
All. Hail, King of Scotland! [*Flourish.*

56. *pearl*] *pearle* F_1F_2. *Peers* Rowe, +, White. *pearls* Anon.*
59. *Scotland!*] *Scotland! hail!* Han.
60. All. *Hail,*] All. *All hail,* Anon.* All. *Hail...Scotland!*] All. *King of Scotland, hail!* Steev.

53. **Stage Direction**] MALONE. I have added from Holinshed [see Appendix, p. 370.] to this stage direction: 'on a Pole.' This explains 'stands' in Macduff's speech.

HARRY ROWE. Military men carried *pikes*, but not 'poles,' into the field. This emendation was suggested by my scene-shifter.

STEEVENS. Our ancient players were not even skilful enough to prevent absurdity in those circumstances which fell immediately under their own management. No bad specimen of their want of common sense, on such occasions, may be found in Heywood's *Golden Age*, 1611: 'Enter Sybilla *lying in childbed*, with her child *lying* by her,' &c.

COLLIER (*Notes*, &c., p. 417). The (MS) adds 'on a pike—stick it in the ground,' which shows the somewhat remarkable manner in which the spectacle was presented to the audience.

COLLIER (ed. 2). It implies that Macduff did not carry the head in his hand, and shake it before the spectators, as Richard is represented to have done with the head of Somerset, in 3 Hen. VI: I, i, 20.

56. **pearl**] MALONE. This means 'thy kingdom's wealth,' or rather, 'ornament.' So, Sylvester, *England's Parnassus*, 1600: 'Honour of cities, pearle of kingdoms all.' In Sir Philip Sydney's *Ourania*, by N. Breton, 1606: '—— an earl, And worthily then termed Albion's *pearl*.' Florio, in a Sonnet prefixed to his Ital. Dict., 1598, calls Lord Southamptom 'bright Pearle of Peers.'

NARES. Anything very valuable, the choice or best part; from the high estimation of the real pearl. In the present case it means the chief nobility.

HUNTER (ii, 201). This is an expression for which it is not easy to account. There is as strange a use of the same word in Sylvester's *Du Bartas*:

> These parasites are even the *pearls* and rings
> (Pearls, said I, perils) in the ears of kings.—p. 554.

The notes upon the passage are nothing to the purpose. It is possible that Sh. might allude to this passage of Sylvester.

WHITE. Rowe's change was a very proper one, I think. A man may be called a pearl, and many men pearls, *par excellence*; but to call a crowd of noblemen *the pearl* of a kingdom is an anomalous and ungraceful use of language.

KEIGHTLEY. *Pearl* is here a collective term,—a singular with a plural sense. The word was often so used.

CLARENDON. It may be used generically, as well as to express a single specimen So in Hen. V: IV, i, 279. Perhaps in the present passage 'pearl' is suggested by the row of pearls which usually encircled a crown.

Mal. We shall not spend a large expense of time
Before we reckon with your several loves,
And make us even with you. My thanes and kinsmen,
Henceforth be earls, the first that ever Scotland
In such an honour named. What's more to do,
Which would be planted newly with the time,—
As calling home our exiled friends abroad
That fled the snares of watchful tyranny,
Producing forth the cruel ministers
Of this dead butcher and his fiend-like queen,

62. *My*] om. Pope, +.

60. **expense**] STEEVENS. To *spend* an *expense* is a phrase with which no reader will be satisfied. We certainly owe it to the mistake of a transcriber, or the negligence of a printer. Perhaps *extent* was the word. However, in Com. of Err., III, i, 123: 'This jest shall *cost* me some *expense*.'

SINGER (ed. 2). It is possible that Sh.'s word was *expanse* for *space*, a sense in which it is often used, and especially by Locke, who well knew the proper force and meaning of words. Or it may have been *large extent*, a phrase for *space* used by Charles Cotton: 'Life in its *large extent* is scarce a span.'

KEIGHTLEY. With Singer I read *make* for 'spend.' [I have been unable to find this emendation of Singer's, nor is he credited with it by the Cambridge Edd. ED.]

CLARENDON. There is no reason to suspect any corruption. The verb governs a cognate accusative, as in Numbers, xxiii, 10: 'Let me die the death of the righteous.' Similarly in Rich. II: IV, i, 232: 'To read a lecture of them.'

BAILEY. I propose '*excess*.' Probably the word 'spend' occasioned the transcriber, or printer, to turn *excess* into *expense*. Since *spend* may be the corrupt word, my emendation is doubtful. It has little, if any, superiority over one which has just struck me: 'We shall not *suffer* a large *expense*,' &c., where *suffer*, as is not uncommon, is a monosyllable.

61. **loves**] See V, ii, 3.

63. **earls**] See Holinshed, Appendix, p. 370.

64. **to do**] See V, vii, 28.

65. **would**] See I, v, 19, and I, vii, 34.

66. **As**] WALKER (*Crit.*, i, 127). *As*, in the sense of *to wit*. [On Hen. VIII: IV, i, 88, Walker says: 'As is here used not in the sense of *for instance*, but in that of *namely*, *to wit*; it expresses an enumeration of particulars, not a selection from them by way of example. This is a frequent,—perhaps, indeed, the one exclusive,—signification of *as*, when employed in this construction; e. g., 3 Hen. VI: V, vii, 4, sqq. (a striking instance). This is the true construction of *as* in a number of passages, where it has been, or is likely to be, mistaken for the modern usage.' I am not quite sure, because of the 'what needful else' in line 71, that Walker's construction strictly applies here, but it is assuredly applicable to V, iii, 25, and would have been there cited had not the notes on the preceding lines been so voluminous. ED.]

exiled friends abroad] See III, vi, 48.

Who, as 'tis thought, by self and violent hands
Took off her life,—this, and what needful else
That calls upon us, by the grace of Grace
We will perform in measure, time and place:
So thanks to all at once and to each one,
Whom we invite to see us crown'd at Scone.

[*Flourish. Exeunt.*

70. *self and*] *self-laid* Anon.*
71. *what*] *what's* Han.
72. *Grace*] *heaven* Pope, Han. *God* Warb.
75. Exeunt.] Exeunt omnes. Ff, +.

---

70. **self**] CLARENDON [*Note on* 'Infusing him with self and vain conceit,' Rich. II: III, ii, 166]. Self is used by Sh. as an adjective, as in Twelfth Night, I, i, 39: 'One self king,' so that he felt no awkwardness in separating it from the substantive whose sense it modifies, by a second epithet. [See also ABBOTT, § 20. ED.]

71, 72. **what...else That**] ABBOTT (§ 286). There is here probably an ellipsis: '—— what needful else (there be) That,' &c.

72. **grace of Grace**] THEOBALD. This is an expression Sh. is fond of: 'Do curse the grace that with such grace hath blest them.'—Two Gent., III, i, 146. 'The great'st grace lending grace,' &c.—All's Well, II, i, 163. In like manner he loves to redouble other words: 'And spite of spite needs must I rest awhile.'—3 Hen. VI: II, iii, 5. 'Now, for the love of Love and her soft hours.'—Ant. & Cleo., I, i, 44.

74. **one**] See II, i, 49, and III, iv, 131.

75. **Scone**] See II, iv, 31.

JOHNSON. This play is deservedly celebrated for the propriety of its fictions, and solemnity, grandeur, and variety of its action; but it has no nice discrimination of character; the events are too great to admit the influence of particular dispositions, and the course of the action necessarily determines the conduct of the agents.

The danger of ambition is well described; and I know not whether it may not be said, in defence of some parts which now seem improbable, that, in Sh.'s time, it was necessary to warn credulity against vain and delusive predictions.

The passions are directed to their true end. Lady Macbeth is merely detested; and though the courage of Macbeth preserves some esteem, yet every reader rejoices at his fall.

STEEVENS. It may be worth while to remark, that Milton, who left behind him a list of no less than CII. dramatic subjects, had fixed on the story of this play among the rest. His intention was to have begun with the arrival of Malcolm at Macduff's castle. 'The matter of Duncan (says he) may be expressed by the appearing of his ghost.' It should seem, from this last memorandum, that Milton disliked the licence his predecessor had taken in comprehending a history of such length within the short compass of a play, and would have new-written the whole, on the plan of the ancient drama. He could not surely have indulged so vain a hope, as that of excelling Sh. in the tragedy of Macbeth.

CAMPBELL. Enlightened criticism and universal opinion have so completely set the seal of celebrity on this tragedy, that it will stand whilst our language exists as a monument of English genius. Nay, it will outlast the present form of our language, and speak to generations in parts of the earth that are yet uninhabited. No

drama in any national theatre, taking even that of Greece into the account, has more wonderfully amalgamated the natural and supernatural,—or made the substances of truth more awful by their superstitious shadows,—than has the tragedy of Macbeth. The progress of Macbeth in crime is an unparalleled lecture in ethical anatomy. The heart of a man, naturally prone to goodness, is exposed so as to teach us clearly through what avenues of that heart the black drop of guilt found its way to expel the more innocent blood. A semblance of superstitious necessity is no doubt preserved in the actions of Macbeth; and a superficial reader might say that the Witches not only tempted, but necessitated, Macbeth to murder Duncan. But this is not the case, for Sh. has contrived to give at once the awful appearance of preternatural impulse on Macbeth's mind, and yet visibly leave him a free agent, and a voluntary sinner. If we could imagine Macbeth conjuring the hags to re-appear on the eve of his inevitable death, and accusing them of having caused him to murder Duncan, the Witches might very well say, 'We did not oblige you to any such act, we only foretold what would have happened even if you had not murdered Duncan, namely, that you should be Scotland's King. But you were impatient. You did not consider that, if the prediction was true, it was no duty of yours to bestir yourself in the business; but you had a wife, a fair wife, who goaded you on to the murder.' If the Witches had spoken thus, there would be matter in the tragedy to bear them out; for Macbeth absolutely says to himself,—'If it be thus decreed, it must be, and there is no necessity for me to stir in the affair.'

HALLAM (*Introduction to the Literature of Europe*, vol. iii, p. 310, 5th ed., 1855). The majority of readers, I believe, assign to Macbeth . . . . the pre-eminence among the works of Sh.; many, however, would rather name Othello, and a few might prefer Lear to either. The great epic drama, as the first may be called, deserves, in my own judgement, the post it has attained, as being, in the language of Drake, 'the greatest effort of our author's genius, the most sublime and impressive drama which the world has ever beheld.'

APPENDIX

MACBETH

A

TRAGÆDY

With all the

ALTERATIONS,
AMENDMENTS,
ADDITIONS,

AND

NEW SONGS.

As it's now Acted at the Dukes Theatre.

LONDON,

Printed for *P. Chetwin*, and are to be Sold by most Booksellers, 1674.

The Argument.

Duncan, *King of the* Scots, *had two Principal Men, whom he Imployed in all Matters of Importance,* Macbeth *and* Banquo, *These two Traveling together through a Forrest, were met by three Fairie Witches (Weirds the* Scots *call them) whereof the first making Obeysance unto* Macbeth, *saluted him,* Thane (*a Title unto which that of* Earl *afterwards succeeded*) *of* Glammis, *the second* Thane *of* Cowder, *and the third King of* Scotland: *This is unequal dealing, saith* Banquo, *to give my Friend all the Honours, and none unto me: To which one of the Weirds made Answer, That he indeed should not be a King, but out of his Loyns should come a Race of Kings: that should for ever Rule the* Scots. *And having thus said, they all suddenly Vanished, Vpon their Arrival at the Court,* Macbeth *was immediately Created* Thane *of* Glammis; *and not long after some new Service of his, requiring new Recompence, he was Honoured with Title of* Thane *of* Cowder. *Seeing then how happily the Prediction of the three Weirds fell out, in the former he Resolved not to be wanting to himself in fulfilling the third; and therefore first he Killed the King, and after by reason of his Command among the Souldiers and Common People, he Succeeded in his Throne. Being scarce warm in his Seat, he called to mind the Prediction given to his Companion* Banquo: *Whom hereupon suspected as his Supplanter, he caused to be Killed, together with his Posterity:* Flean *one of his Sons, Escaped only, with no small difficulty into* Wales, *Freed as he thought from all fear of* Banquo *and his Issue; he Built* Dunsinan *Castle, and made it his Ordinary Seat: And afterwards on some new Fears, Consulted with certain of his Wizards about his future Estate: Was told by one of them, that he should never be Overcome, till* Birnam *Wood (being some Miles distant) came to* Dunsinan *Castle; and by another, that he should never be Slain by any Man which was Born of a Woman. Secure then as he thought, from all future Dangers; he omitted no kind of Libidinous Cruelty for the space of* 18 *Years; for so long he Tyrannized over* Scotland. *But having then made up the Measure of his Iniquities,* Macduff *the Governor of* Fife, *associating to himself some few Patriots (and being assisted with Ten Thousand* English) *equally hated by the Tyrant, and abhorring the Tyranny, met in* Birnam *Wood, taking every one of them a Bough in his hand (the better to keep them from discovery) Marching early in the Morning towards* Dunsinan *Castle, which they took by* Scalado. Macbeth *escaping, was pursued by* Macduff, *who having overtaken him, urged him to the Combat; to whom the Tyrant, half in scorn, returned this Answer: That he did in Vain attempt to Kill him, it being his Destiny never to be Slain by any that was Born of Woman. Now then said* Macduff, *is thy fatal end drawing fast upon thee, for I was never Born of Woman, but violently Cut out of my Mothers Belly: Which words so daunted the cruel Tyrant, though otherways a Valiant man and of great Performances, that he was very easily slain; and* Malcolm Conmer, *the true Heir, Seated in his Throne.*

The Persons Names.

King of Scotland,	*Mr.* Lee.
Malcolm *his Son,* *Prince of* Cumberland	*Mr.* Norris,
Donalbain.	*Mr. Cademan,*
Lenox,	*Mr.* Medbourn.
Ross,	
Angus,	
Macbeth,	*Mr.* Batterton.
Banquo,	*Mr. Smith.*
Macduff,	*Mr.* Harris.
Monteth,	
Cathnes,	
Seyward *and his Son.*	
Seyton,	
Doctor.	
Feance *Boy to* Banquo.	
Porter, Old man, 2 Murderers.	
Macbeth's *Wife.*	*Mrs.* Batterton.
Macduff's *Wife*	*Mrs.* Long.
Her Son.	
Waiting Gentlewoman.	
Ghost *of* Banquo.	*Mr. Sanford.*
Heccatte.	
Three Wittches.	
Servants and Attendants.	

ACT, I. SCENE, I.

Thunder and Lightening.

Enter three Witches.

1 *Witch.* WHEN shall we three meet again,
In Thunder, Lightning, and in Rain?
2. When the Hurly-burly's done,
When the Battle's lost and won.
3. And that will be e're set of Sun.
1. VVhere's the place?
2. Upon the Heath.
3. There we resolve to meet *Macbeth*. . . . . [*A shriek like an Owl.*
1. I come Gray *Malkin.*
All. Paddock calls!
To us fair weather's foul, and foul is fair!
Come hover through the foggy, filthy Air. . . . . [*Ex. flying.*

Enter King, Malcolm, Donalbine *and* Lenox, *with Attendants meeting* Seyton *wounded.*

King. What aged man is that? if we may guess
His message by his looks, He can relate the
Issue of the Battle!
Malc. This is the valiant *Seyton*,
Who like a good and hardy Souldier fought
To save my liberty. Hail, Worthy Friend,
Inform the King in what condition you
Did leave the Battle?
Seyton. It was doubtful;
As two spent swimmers, who together cling
And choak their Art: the merciless *Mackdonald*
(VVorthy to be a Rebel, to which end
The multiplying Villanies of Nature
Swarm'd thick upon him) from the western Isles:
VVith Kernes and Gallow-glasses was supply'd.
VVhom Fortune with her smiles oblig'd a-while;
But brave *Macbeth* (who well deserves that name)
Did with his frowns put all her smiles to flight:
And Cut his passage to the Rebels person:

Then having Conquer'd him with single force,
He fixt his Head upon our Battlements.
King. O valiant Cousin! VVorthy Gentleman!
Seyton. But then this Day-break of our Victory
Serv'd but to light us into other Dangers
That spring from whence our hopes did seem to rise;
Produc'd our hazard: for no sooner had
The justice of your Cause, Sir, (arm'd with valour,)
Compell'd these nimble Kernes to trust their Heels.
But the *Norweyan* Lord, (having expected
This opportunity) with new supplies
Began a fresh assault.
King. Dismaid not this our Genenerals, *Macbeth*
And *Banquo*?
Seyton. Yes, as sparrows Eagles, or as hares do Lions;
As flames are heighten'd by access of fuel,
So did their valours gather strength, by having
Fresh Foes on whom to exercise their Swords:
VVhose thunder still did drown the dying groans
Of those they slew, which else had been so great,
Th' had frighted all the rest into Retreat.
My spirits faint: I would relate the wounds
VVhich their Swords made; but my own silence me.
King. So well thy wounds become thee as thy words:
Th' are full of Honour both: Go get him Surgeons----
[*Ex. Cap. and Attendants.*

Enter Macduff.

But, who comes there?
Malc. Noble *Macduff*!
Lenox. VVhat haste looks through his eyes!
Donal. So should he look who comes to speak things strange.
Macd. Long live the King!
King. VVhence com'st thou, worthy *Thane?*
Macd. From *Fife,* Great King; where the *Norweyan* Banners
Darkned the Air; and fann'd our people cold:
Norwey himself, with infinite supplies,
(Assisted by that most disloyal *Thane*
Of *Cawdor*) long maintain'd a dismal Conflict,
Till brave *Macbeth* oppos'd his bloody rage,
And check'd his haughty spirits, after which
His Army fled: Thus shallow streams may flow
Forward with violence a-while; but when
They are oppos'd, as fast run back agen.
In brief, the Victory was ours.
King. Great Happiness!
Malcol. And now the *Norwey* King craves Composition.
VVe would not grant the burial of his men,
Until at *Colems-Inch* he had disburs'd
Great heaps of Treasure to our Generals use.

King. No more that *Thane* of *Cawdor* shall deceive
Our confidence: pronounce his present Death;
And with his former Title greet *Macbeth.*
He has deserv'd it.
Macd. Sir! I'll see it done.
King. What he has lost, Noble *Macbeth* has won. . . . . *Exeunt.*

Thunder and Lightening.

Enter three Witches flying.

1 *Witch.* Where hast thou been, Sister?
2. Killing Swine!
3. Sister; where thou?
1. A Sailor's wife had Chestnuts in her lap,
And mounch'd, and mounch'd, and mounch'd; give me quoth
Anoint thee, Witch, the rump-fed Ronyon cry'd,
Her Husband's to the *Baltick* gone, Master o' th' Tyger..
But in a sieve I'll thither sail,
And like a Rat without a tail
I'll do, I'll do, and I will do.
2. I'll give thee a wind.
1. Thou art kind.
3. And I another.
1. I my self have all the other.
And then from every Port they blow;
From all the points that Sea-men know.
I will drain him dry as hay;
Sleep shall neither night nor day
Hang upon his pent-house lid;
My charms shall his repose forbid,
Weary sen-nights nine times nine,
Shall he dwindle, waste, and pine.
Though his Bark cannot be lost,
Yet shall be Tempest-tost.
Look what I have.
2. Shew me, shew me,----
1. Here I have a Pilot's thumb
Wrack'd, as homeward he did come! [*A Drum within.*
3. A Drum, a Drum:
Macbeth does come.
1. The weyward Sisters hand in hand,
Posters of the Sea and Land
Thus do go about, about
Thrice to thine,
2. And thrice to mine;
3. And thrice agen to make up nine
2. Peace, the Charms wound up.

Enter Macbeth *and* Banquo *with Attendants*

Macb. Command; they make a halt upon the Heath.--
So fail, and foul a day I have not seen!
Banq. How far is't now to *Soris?* what are these

So wither'd, and so wild in their attire?
That look not like the Earths Inhabitants,
And yet are on't? Live you? or are you things
Crept hither from the lower World to fright
Th' Inhabitants of this? You seem to know me
By laying all at once your choppy fingers
Upon your skinny-lips; you shou'd be women,
And yet your looks forbid me to interpret
So well of you.----

Macb. Speak, if you can, what are you?

1 *Witch.* All hail, *Macbeth*, Hail to thee *Thane* of *Glamis*;

2. All hail, *Macbeth*, Hail to thee *Thane* of *Cawdor*.

3. All hail, *Macbeth*, who shall be King hereafter?

Banq. Good Sir, what makes you start? and seem to dread
Events which sound so fair? I' th' name of Truth
Are you fantastical? or that indeed
Which outwardly you shew? my noble Partner,
You greet with present Grace,
And strange prediction
Of noble Fortune, and of Royal hope;
With which he seems surpriz'd: To me you speak not.
If you can look into the seeds of Time,
And tell which grain will grow, and which will not,
Speak then to me; who neither beg your favour,
Nor fear your hate.----

1. Hail!

2. Hail!

3. Hail!

1. Lesser than *Macbeth*, and greater.

2. Not so happy, yet much happier.

3. Thou shalt get Kings, thou shalt ne'r be one.

So all Hail *Macbeth* and *Banquo*.----

1. *Banquo* and *Macbeth*, all Hail. . . . . [*Exeunt.*

Macbeth. Stay! you imperfect Speakers! tell me more;
By *Sinel's* death I know I am *Thane* of *Glamis*;
But how of *Cawdor*, whilst that *Thane* yet lives?
And, for your promise, that I shall be King,
'Tis not within the prospect of belief,
No more than to be *Cawdor*: say from whence
You have this strange Intelligence: or why
Upon this blasted Heath you stop our way
With such prophetick greeting? Speak, I charge you.
[*Witches vanish.*

Ha! gone! . . . .

Banq. The earth has Bubbles like the water:
And these are some of them: how soon they are vanish'd!

Macb. . . Th' are turn'd to Air; what seem'd Corporeal
Is melted into nothing; would they had staid.

Banq. . . Were such things here as we discours'd of now?

Or have we tasted some infectious Herb
That captivates our Reason?
Macb. Your Children shall be Kings.
Banq. You shall be King.
Macb. *And Thane* of *Cawdor* too, went it not so?
Banq. Just to that very tune! who's here?
Enter Macduff.
Macd. *Macbeth* the King has happily receiv'd
The news of your success: And when he reads
Your pers'nal venture in the Rebels fight,
His wonder and his praises then contend
Which shall exceed: when he reviews your worth,
He finds you in the stout *Norweyan*-ranks;
Not starting at the Images of Death
Made by your self: each Messenger which came
Being loaden with the praises of your Valour;
Seem'd proud to speak your Glories to the King;
VVho, for an earnest of a greater Honour
Bad me, from him, to call you *Thane* of *Cawdor*:
In which Addition, Hail, most Noble *Thane*!
Banq. What, can the Devil speak true?
Macb. The *Thane* of *Cawdor* lives!
Why do you dress me in his borrow'd Robes?
Macd. 'Tis true, Sir; He, who was the *Thane*, lives yet;
But under heavy judgment bears that life
VVhich he in justice is condemn'd to lose,
VVhether he was combin'd with those of *Norway*,
Or did assist the Rebel privately;
Or whether he concurr'd with both, to cause
His Country's danger, Sir, I cannot tell:
But, Treasons Capital, confess'd, and prov'd,
Have over-thrown him.
Macb. *Glamis* and *Thane* of *Cawdor*!
The greatest is behind; my noble Partner!
Do you not hope your Children shall be Kings?
VVhen those who gave to me the *Thane* of *Cawdor*
Promis'd no less to them.
Banq. If all be true,
You have a Title to a Crown, as well
As to the *Thane* of *Cawdor*. It seems strange;
But many times to win us to our harm,
The Instruments of darkness tell us truths,
And tempt us with low trifles, that they may
Betray us in the things of high concern.
Macb. Th' have told me truth as to the name of *Cawdor*, [*aside.*
That may be prologue to the name of King.
Less Titles shou'd the greater still fore-run,
The morning Star doth usher in the Sun.
This strange prediction in as strange a manner

Deliver'd: neither can be good nor ill,
If ill; 'twou'd give no earnest of success,
Beginning in a truth: I'm *Thane* of *Cawdor*;
If good? why am I then perplext with doubt?
My future bliss causes my present fears,
Fortune, methinks, which rains down Honour on me,
Seems to rain bloud too: *Duncan* does appear
Clowded by my increasing Glories: but
These are but dreams.

Banq. Look how my Partner's rap'd!

Macb. If Chance will have me King; Chance may bestow
A Crown without my stir.

Banq. His Honours are surprizes, and resemble
New Garments, which but seldom fit men well,
Unless by help of use.

Macb. Come, what come may;
Patience and time run through the roughest day.

Banq. VVorthy *Macbeth!* we wait upon your leisure.

Macb. I was reflecting upon past transactions;
VVorthy *Macduff*; your pains are registred
VVhere every day I turn the leaf to read them.
Let's hasten to the King: we'll think upon
These accidents at more convenient time.
VVhen w'have maturely weigh'd them, we'll impart
Our mutual judgments to each others breasts.

Banq. Let it be so.

Macb. Till then, enough. Come Friends. . . . . [*Exeunt.*

Enter King, Lenox, Malcolme, Donalbine, *Attendants.*

King. Is execution done on *Cawdor* yet?
Or are they not return'd, who were imploy'd
In doing it?

Malc. They are not yet come back;
But I have spoke with one who saw him die,
And did report that very frankly, he
Confess'd his Treasons; and implor'd your pardon,
VVith signs of a sincere and deep repentance.
He told me, nothing in his life became him
so well, as did his leaving it. He dy'd
As one who had been study'd in his Death,
Quitting the dearest thing he ever had,
As 'twere a worthless trifle.

King. There's no Art
To find the minds construction in the face:
He was a Gentleman on whom I built
An absolute trust.

Enter Macbeth, Banquo, *and* Macduff.

O worthy'st Cozen!
The sin of my Ingratitude even now
Seem'd heavy on me. Thou art so far before,

That all the wings of recompence are slow
To overtake thee: would thou hadst less deserv'd,
That the proportion both of thanks and payment
Might have been mine: I've only left to say,
That thou deserv'st more than I have to pay.
Macb. The service and the loyalty I owe you,
Is a sufficient payment for it self:
Your Royal part is to receive our Duties;
VVhich Duties are, Sir, to your Throne and State,
Children and Servants; and when we expose
Our dearest lives to save your Interest,
We do but what we ought.
King. Y'are welcome hither;
I have begun to plant thee, and will labour
Still to advance thy growth: And noble *Banquo*,
(Who ha'st no less deserv'd; nor must partake
Less of our favour,) let me here enfold thee,
And hold thee to my heart.
Banq. There if I grow,
The harvest is your own.
King. My joys are now
Wanton in fulness; and wou'd hide themselves
In drops of sorrow. Kinsmen, Sons, and *Thanes*;
And you, whose places are the nearest, know
VVe will establish our estate upon
Our Eldest, *Malcolm*, whom we name hereafter
The Prince of *Cumberland*: nor must he wear
His honours unaccompany'd by others,
But marks of nobleness, like Stars shall shine
On all deservers. Now we'll hasten hence
To *Enverness*: we'll be your guest, *Macbeth*,
And there contract a greater debt than that
VVhich I already owe you.
Macb. That Honour, Sir,
Out-speaks the best expression of my thanks:
I'll be my self the Harbinger, and bless
My wife with the glad news of your approach.
I humbly take my leave. { Macbeth *going out, stops, and speaks*
King. My worthy *Cawdor!* . . { *whilst the King talks with* Banq. &c.
Macb. The Prince of *Cumberland*! that is a step
On which I must fall down, or else o're-leap;
For in my way it lies. Stars! hide your fires,
Let no light see my black and deep desires.
The strange Idea of a bloudy act
Does into doubt all my resolves distract.
My eye shall at my hand connive, the Sun
Himself should wink when such a deed is done. . . . [*Exit.*
King. True, Noble *Banquo*, he is full of worth;
And with his Commendations I am fed:

It is a Feast to me. Let's after him,
VVhose care is gone before to bid us welcome
He is a matchless Kinsman. . . . [*Exeunt.*

Enter Lady Macbeth, *and Lady* Macduff. *Lady* Macbeth *having a Letter in her hand.*

La. Macb. Madam, I have observ'd since you came hither,
You have been still disconsolate. Pray tell me,
Are you in perfect health?

La. Macd. Alas! how can I?
My Lord, when Honour call'd him to the VVar,
Took with him half of my divided soul,
VVhich lodging in his bosom, lik'd so well
The place, that 'tis not yet return'd.

La. Macb. Methinks
That should not disorder you: for, no doubt
The brave *Macduff* left half his soul behind him
To make up the defect of yours.

La. Macd. Alas!
The part transplanted from his breast to mine,
(As 'twere by sympathy) still bore a share
In all the hazards which the other half
Incurr'd, and fill'd my bosom up with fears.

La. Macb. Those fears, methinks, should cease now he is safe.

La. Macd. Ah, Madam, dangers which have long prevail'd
Upon the fancy; even when they are dead
Live in the memory a-while.

La. Macb. Although his safety has not power enough to put
Your doubts to flight, yet the bright glories which
He gain'd in Battel might dispel those Clowds.

La. Macd. The world mistakes the glories gain'd in war,
Thinking their Lustre true: alas, they are
But Comets, Vapours! by some men exhal'd
From others bloud, and kindl'd in the Region
Of popular applause, in which they live
A-while; then vanish: and the very breath
Which first inflam'd them, blows them out agen.

La. Macb. I willingly would read this Letter; but
Her presence hinders me; I must divert her.
If you are ill, repose may do you good;
Y'had best retire; and try if you can sleep.

L. Macd. My doubtful thoughts too long have kept me waking,
Madam! I'll take your Counsel. . . . [*Ex. La. Macd.*

L. Macb. Now I have leisure, peruse this Letter.
His last brought some imperfect news of things
Which in the shape of women greeted him
In a strange manner. This perhaps may give
More full intelligence. [*She reads.*

Reads. *They met me in the day of success; and I have been told*

they have more in them than mortal Knowledg. When I desir'd to question them further; they made themselves air. Whilst I entertain'd my self with the wonder of it, came Missives from the King, who call'd me Thane *of* Cawdor: *by which Title, these weyward Sisters had saluted me before, and referr'd me to the coming on of time; with, Hail King that shall be. This have I imparted to thee, (my dearest partner of Greatness) that thou might'st not lose thy rights of rejoycing, by being ignorant of what is promis'd. Lay it to thy heart, and farewel.*

Glamis thou art, and *Cawdor,* and shalt be
What thou art promis'd: yet I fear thy Nature
Has too much of the milk of humane kindness
To take the nearest way: thou wŏuld'st be great:
Thou do'st not want ambition: but the ill
Which should attend it: what thou highly covet'st
Thou covet'st holily! alas, thou art
Loth to play false; and yet would'st wrongly win!
Oh how irregular are thy desires?
Thou willingly, Great *Glamis,* would'st enjoy
The end without the means! Oh haste thee hither,
That I may pour my spirits in thy ear:
And chastise with the valour of my tongue
Thy too effeminate desires of that
VVhich supernatural assistance seems
To Crown thee with. VVhat may be your news?

Enter Servant.

Macb. Servant. The King comes hither to night.

La. Macb. Th'art mad to say it:
Is not thy Master with him? were this true,
He would give notice for the preparation.

Macb. serv. So please you, it is true: our *Thane* is coming;
One of my fellows had the speed of him;
Who, almost dead for breath, had scarcely more
Than would make up his Message.

L. Macb. See him well look'd too: he brings welcome news.
There wou'd be musick in a Raven's voice,
Which should but croke the Entrance of the King
Under my Battlements. Come all you spirits
That wait on mortal thoughts: unsex me here:
Empty my Nature of humanity,
And fill it up with cruelty: make thick
My bloud, and stop all passage to remorse;
That no relapses into mercy may
Shake my design, nor make it fall before
'Tis ripen'd to effect: you murthering spirits,
(Where ere in sightless substances you wait
On Natures mischief) come, and fill my breasts
With gall instead of milk: make haste dark night,

And hide me in a smoak as black as hell;
That my keen steel see not the wound it makes:
Nor Heav'n peep through the Curtains of the dark,
To cry, hold! hold!

Enter Macbeth.

Great *Glamis!* worthy *Cawdor!*
Greater than both, by the all-Hail hereafter;
Thy Letters have transported me beyond
My present posture; I already feel
The future in the instant.

Macb. Dearest Love,
Duncan comes here to night.

La. Macb. When goes he hence?

Macb. To morrow, as he purposes.

La. Macb. O never?
Never may any Sun that morrow see.
Your face, my *Thane*, is as a book, where men
May read strange matters to beguile the time.
Be chearful, Sir; bear welcome in your eye,
Your hand, your tongue: Look like the innocent flower,
But be the serpent under't: He that's coming
Must be provided for: And you shall put
This nights great bus'ness into my dispatch;
Which shall to all our future nights and daies
Give soveraign Command: we will with-draw,
And talk on't further: Let your looks be clear,
Your change of Count'nance does betoken fear. [*Exeunt.*

Enter King, Malcolme, Donalbine, Banquo, Lenox, Macduff, *Attendants.*

King. This Castle has a very pleasant seat;
The air does sweetly recommend it self
To our delighted senses.

Banq. The Guest of Summer,
The Temple-haunting *Martin* by his choice
Of this place for his Mansion, seems to tell us,
That here Heavens breath smells pleasantly. No window,
Buttrice, nor place of vantage; but this Bird
Has made his pendant bed and cradle where
He breeds and haunts. I have observ'd the Air,
'Tis delicate.

Enter Lady Macbeth.

King. See, see our honoured Hostess,
By loving us, some persons cause our trouble;
Which still we thank as love: herein I teach
You how you should bid us welcome for your pains,
And thank you for your trouble.

La. Macb. All our services
In every point twice done, would prove but poor
And single gratitude, if weigh'd with these

Obliging honours which
Your Majesty confers upon our house;
For dignities of old and later date
(Being too poor to pay) we must be still
Your humble debtors.

Macd. Madam, we are all joyntly, to night, your trouble;
But I am your trespasser upon another score.
My wife, I understand, has in my absence
Retir'd to you.

L. Macb. I must thank her: for whilst she came to me
Seeking a Cure for her own solitude,
She brought a remedy to mine: her fears
For you, have somewhat indispos'd her, Sir,
She's now with-drawn, to try if she can sleep:
VVhen she shall wake, I doubt not but your presence
VVill perfectly restore her health.

King. VVhere's the *Thane* of *Cawdor*?
VVe cours'd him at the heels, and had a purpose
To be his purveyor: but he rides well,
And his great love (sharp as his spur) has brought him
Hither before us. Fair and Noble Lady,
VVe are your Guests to night.

L. Macb. Your servants
Should make their Audit at your pleasure, Sir,
And still return it as their debt.

King. Give me your hand.
Conduct me to *Macbeth*: we love him highly,
And shall continue our affection to him. [*Exeunt.*

Enter Macbeth.

Macb. If it were well when done; then it were well
It were done quickly; if his Death might be
VVithout the Death of nature in my self,
And killing my own rest; it wou'd suffice;
But deeds of this complexion still return
To plague the doer, and destroy his peace:
Yet let me think; he's here in double trust.
First, as I am his Kinsman, and his Subject,
Strong both against the Deed: then as his Host,
VVho should against his murderer shut the door,
Not bear the sword myself. Besides, this *Duncan*
Has born his faculties so meek, and been
So clear in his great Office; that his Vertues,
Like Angels, plead against so black a deed;
Vaulting Ambition! thou o're-leap'st thy self
To fall upon another: now, what news?

Enter L. Macbeth.

L. Macb. H'has almost supp'd: why have you left the chamber?

Macb. Has he enquir'd for me?

L. Macb. You know he has!

Macb. VVe will proceed no further in this business:
H'has honour'd me of late; and I have bought
Golden opinions from all sorts of people,
VVhich should be worn now in their newest gloss,
Not cast aside so soon.

L. Macb. VVas the hope drunk
VVherein you dress'd your self? has it slept since?
And wakes it now to look so pale and fearful
At what it wish'd so freely? Can you fear
To be the same in your own act and valour,
As in desire you are? would you enjoy
VVhat you repute the Ornament of Life,
And live a Coward in your own esteem?
You dare not venture on the thing you wish:
But still wou'd be in tame expectance of it.

Macb. I prithee peace: I dare do all that may
Become a man; he who dares more, is none.

L. Macb. What Beast then made you break this Enterprize
To me? when you did that, you were a man:
Nay, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere; and yet you wish'd for both;
And now th' have made themselves; how you betray
Your Cowardize? I've given suck, and know
How tender 'tis to love the Babe that milks me:
I would, whilst it was smiling in my face,
Have pluck'd my Nipple from his boneless gums,
And dash'd the brains out, had I so resolv'd,
As you have done for this.

Macb. If we should fail:-

L. Macb. How, fail!----
Bring but your Courage to the fatal place,
And we'll not fail; when *Duncan* is a-sleep,
(To which, the pains of this daies journey will
Soundly invite him) his two Chamberlains
I will with wine and wassel so convince;
That memory (the centry of the brain)
Shall be a fume; and the receipt of reason,
A limbeck only: when, in swinish sleep,
Their natures shall lie drench'd, as in their Death,
What cannot you and I perform upon
His spungy Officers? we'll make them bear
The guilt of our black Deed.

Macb. Bring forth men-children only;
For thy undaunted temper should produce
Nothing but males: but yet when we have mark'd
Those of his Chamber (whilst they are a-sleep)
With *Duncan's* bloud, and us'd their very daggers;
I fear it will not be, with ease, believ'd

That they have don't.
L. Mach. Who dares believe it otherwise,
As we shall make our griefs and clamours loud
After his death?
Mach. I'm setl'd, and will stretch up
Each fainting sinew to this bloudy act.
Come, let's delude the time with fairest show,
Fain'd looks must hide what the false heart does know.

ACT, II. SCENE, I.

Enter Banquo *and* Fleame.

Banq. HOW goes the night, Boy?
Fleame. I have not heard the Clock,
But the Moon is down.
Banq. And she goes down at twelve.
Flea. I take't 'tis late, Sir, [*Ex. Fleam.*
Banq. An heavy summons lies like lead upon me;
Nature wou'd have me sleep, and yet I fain wou'd wake:
Merciful powers restrain me in these cursed thoughts
That thus disturb my rest.
Enter Macbeth *and Servant.*
Who's there? *Macbeth*, a friend.
Banq. VVhat, Sir, not yet at rest? the King's a-bed;
He has been to night in an unusual pleasure:
He to your servants has been bountiful,
And with this Diamond he greets your wife
By the obliging name of most kind Hostess.
Macb. The King taking us unprepar'd, restrain'd our pow
Of serving him; which else should have wrought more free.
Banq. All's well.
I dream'd last night of the three weyward Sisters
To you they have shewn some truth.
Macb. I think not of them;
Yet, when we can intreat an hour or two,
We'll spend it in some wood upon that business.
Banq. At your kindest leisure.
Macb. If when the Prophesie begins to look like truth
You will adhere to me, it shall make honour for you.
Banq. So I lose none in seeking to augment it, but still
Keeping my bosom free, and my Allegiances dear,
I shall be counsell'd.
Macb. Good repose the while.
Banq. The like to you, Sir. [*Ex. Banquo.*

Macb. Go bid your Mistress, when she is undrest,
To strike the Closet-bell, and I'll go to bed.
Is this a dagger which I see before me?
The hilt draws towards my hand; come, let me grasp thee:
I have thee not, and yet I see thee still;
Art thou not fatal Vision, sensible
To feeling as to sight? or, art thou but
A dagger of the mind, a false creation
Proceeding from the brain, opprest with heat.
My eyes are made the fools of th'other senses;
Or else worth all the rest: I see thee still,
And on thy blade are stains of reeking bloud.
It is the bloudy business that thus
Informs my eye-sight; now, to half the world
Nature seems dead, and wicked dreams infect
The health of sleep; now witchcraft celebrates
Pale *Hecate's* Offerings; now murder is
Alarm'd by his nights Centinel: the wolf,
Whose howling seems the watch-word to the dead:
But whilst I talk, he lives: hark, I am summon'd;
O *Duncan*, hear it not, for 'tis a bell
That rings my Coronation, and thy Knell. [*Exit.*

Enter Lady Macbeth.

La Macb. That which made them drunk, has made me bold;
VVhat has quenched them, hath given new fire to me.
Heark; oh, it was the Owl that shriek'd;
The fatal Bell-man that oft bids good night
To dying men, he is about it; the doors are open,
And whilst the surfeited Grooms neglect their charges for sleep,
Nature and death are now contending in them.

Enter Macbeth.

Macb. VVho's there?

La. Macb. Alas, I am afraid they are awak'd,
And 'tis not done; the attempt without the deed
VVould ruine us. I laid the daggers ready,
He could not miss them; and had he not resembl'd
My Father, as he slept, I would have don't
My Husband.

Macb. I have done the deed, didst thou not hear a noise?

La. Macb. I heard the Owl scream, and the Crickets cry,
Did dot you speak?

Macb. VVhen?

La. Macb. Now.

Macb. VVho lies i'th' Anti-chamber?

La. Macb. Donalbain.

Macb. This is a dismal sight.

La. Macb. A foolish thought to say a dismal sight.

Macb. There is one did laugh as he securely slept,
And one cry'd Murder, that they wak'd each other.

I stood and heard them; but they said their Prayers,
And then addrest themselves to sleep again.

La. Macb. There are two lodg'd together.

Macb. One cry'd, Heaven bless us, the other said, *Amen*:
As they had seen me with these Hang-mans hands,
Silenc'd with fear, I cou'd not say *Amen*
VVhen they did say, Heaven bless us.

La. Macb. Consider it not so deeply.

Macb. But, wherefore could not I pronounce, *Amen?*
I had most need of blessing, and *Amen*
Stuck in my throat.

La. Macb. These deeds shou'd be forgot as soon as done,
Lest they distract the doer.

Macb. Methoughts I heard a noise cry, sleep no more:
Macbeth has murder'd sleep, the innocent sleep;
Sleep, that locks up the senses from their care;
The death of each daies life; tir'd labours bath;
Balm of hurt; minds great natures second course;
Chief nourisher in life's feast.

La. Macb. What do you mean?

Macb. Still it cry'd, sleep no more, to all the house.
Glamis hath murder'd sleep, and therefore *Cawdor*
Shall sleep no more; *Macbeth* shall sleep no more.

La. Macb. Why do you dream thus? go, get some water,
And cleanse this filthy witness from your hands.
Why did you bring the daggers from the place?
They must be there, go carry them, and stain
The sleepy Grooms with bloud.

Macb. I'll go no more;
I am afraid to think what I have done.
What then, with looking on it, shall I do?

La. Macb. Give me the daggers, the sleeping and the dead
Are but as pictures; 'tis the eye of childhood
That fears a painted Devil: with his bloud
I'll stain the faces of the Grooms; by that
It will appear their guilt. [*Ex. La. Macbeth*

[*Knock within.*

Macb. What knocking's that?
How is't with me, when every noise affrights me?
VVhat hands are here! can the Sea afford
VVater enough to wash away the stains?
No, they would sooner add a tincture to
The Sea, and turn the green into a red.

Enter Lady Macbeth.

La. Macb. My hands are of your colour; but I scorn
To wear an heart so white. Heark, [*Knock.*
I hear a knocking at the Gate: to your Chamber;
A little water clears us of this deed.
Your fear has left you unman'd; heark, more knocking.

Get on your Gown, lest occasions call us,
And shews us to be watchers; be not lost
So poorly in your thoughts. [*Exit.*

Macb. Disguis'd in blood, I scarce can find my way.
VVake *Duncan* with this knocking, wou'd thou could'st. [*Exit.*

Enter Lenox *and* Macbeth's *Servant.*

Lenox. You sleep soundly, that so much knocking
Could not wake you.

Serv. Labour by day causes rest by night.

Enter Macduff.

Len. See the Noble *Macduff.*
Good morrow, my Lord, have you observ'd
How great a mist does now possess the air;
It makes me doubt whether't be day or night.

Macd. Rising this morning early, I went to look out of my
VVindow, and I cou'd scarce see farther than my breath:
The darkness of the night brought but few objects
To our eyes, but too many to our ears.
Strange claps and creekings of the doors were heard;
The *Screech-Owl* with his screams, seem'd to foretell
Some deed more black than night.

Enter Macbeth.

Macd. Is the King stirring?

Macb. Not yet.

Macd. He did command me to attend him early;
I have almost slip'd the hour.

Macb. I'll bring you to him.

Macd. I know this is a joyful trouble to you.

Macb. The labour we delight in, gives;
That door will bring you to him.

Macd. I'll make bold to call; for 'tis my limited service. [*Ex. Macd.*

Len. Goes the King hence to-day?

Macb. So he designs.

Len. The night has been unruly:
VVhere we lay, our chimneys were blown down;
And, as they say, terrible groanings were heard i'th' air:
Strange screams of death, which seem'd to prophesie
More strange events, fill'd divers.
Some say the Earth shook.

Macb. 'Twas a rough night.

Len. My young remembrance cannot recollect its fellow.

Enter Macduff.

Macd. Oh horror! horror! horror!
VVhich no heart can conceive, nor tongue can utter.

Macb. } VVhat's the matter?
Len. }

Macd. Horror has done its worst:
Most sacrilegious murder has broke open
The Lord's anointed Temple, and stole thence

The life o'th'building.

Macb. What is't you say; the life?

Len. Meaning his Majesty.

Macd. Approach the Chamber, and behold a sight
Enough to turn spectators into stone.
I cannot speak, see, and then speak your selves:
Ring the Alarum-bell. Awake, awake, [*Ex. Macb. and Len.*
Murther, Treason; *Banquo*, *Malcom*, and *Donalbain*,
Shake off your downy sleep, Death's counterfeit;
And look on Death it self; up, up, and see,
As from your Graves, rise up, and walk like spirits
To countenance this horror: ring the bell. [*Bell rings.*

Enter Lady Macbeth.

La. Macb. VVhat's the business, that at this dead of night
You alar'm us from our rest?

Macd. O, Madam!
'Tis not for you to hear what I can speak:
The repetition in a womans ear
VVould do another murther.

Enter Banquo.

Oh *Banquo*, *Banquo*, our Royal Master's murther'd!

La. Macb. Ah me! in our house?

Banq. The deed's too cruel any where, *Macduff*;
Oh, that you could but contradict your self,
And say it is not true.

Enter Macbeth *and* Lenox.

Macb. Had I but dy'd an hour before this chance,
I had liv'd a blessed time; for, from this instant,
There's nothing in it worth a good mans care;
All is but toyes, Renown and Grace are dead.

Enter Malcolm, *and* Donalbain.

Donal. VVhat is amiss?

Macb. You are, and do not know't:
The spring, the head, the fountain of your bloud
Is stop'd; the very source of it is stop'd.

Macd. Your Royal Father's murther'd.

Malc. Murther'd! by whom?

Len. Those of his Chamber, as it seem'd, had don
Their hands and faces were all stain'd with bloud:
So were their Daggers, which we found unwip'd,
Upon their pillows. VVhy was the life of one,
So much above the best of men, entrusted
To the hands of two, so much below
The worst of beasts.

Macb. Then I repent me I so rashly kill'd e'm.

Macd. VVhy did you so?

Macb. VVho can be prudent and amaz'd together;
Loyal and neutral in a moment? no man.
Th' expedition of my violent love

Out-ran my pausing reason: I saw *Duncan*,
Whose gaping wounds look'd like a breach in nature,
VVhere ruine enter'd there. I saw the murtherers
Steep'd in the colours of their trade; their Daggers
Being yet unwip'd, seem'd to own the deed,
And call for vengeance; who could then refrain,
That had an heart to love; and in that heart
Courage to manifest his affection.

La. Macb. Oh, oh, oh. [*Faints.*

Macd. Look to the Lady.

Mal. VVhy are we silent now, that have so large
An argument for sorrow?

Donal. VVhat should be spoken here, where our fate may rush
Suddenly upon us, and as if it lay
Hid in some corner; make our death succeed
The ruine of our Father e're we are aware.

Macd. I find this place too publick for true sorrow:
Let us retire, and mourn: but first
Guarded by Vertue, I'm resolv'd to find
The utmost of this business.

Banq. And I.

Macb. And all.
Let all of us take manly resolution;
And two hours hence meet together in the Hall
To question this most bloudy fact.

Banq. We shall be ready, Sir, [*Ex. all but Malc. & Donalb.*

Malc. What will you do?
Let's not consort with them:
To shew an unfelt-sorrow, is an office
Which false men do with ease.
I'll to *England*.

Donal. To *Ireland* I'm resolv'd to steer my course;
Our separated fortune may protect our persons
Where we are: Daggers lie hid under men's smiles,
And the nearer some men are allied to our bloud,
The more, I fear, they seek to shed it.

Malc. This murtherous shaft that's shot,
Hath not yet lighted; and our safest way
Is, to avoid the aim: then let's to horse,
And use no ceremony in taking leave of any. [*Exeunt.*

SCENE the fourth.

Enter Lenox *and* Seaton.

Seaton. I can remember well,
Within the compass of which time I've seen
Hours dreadful, and things strange; but this one night
Has made that knowledge void.

Len. Thou seest the Heavens, as troubled with mans act,
Threaten'd this bloudy day: by th'hour 'tis day,
And yet dark night does cover all the skie,

As if it had quite blotted out the Sun.
Is't nights predominance, or the daies shame
Makes darkness thus usurp the place of light.
Seat. 'Tis strange and unnatural,
Even like the deed that's done; on Tuesday last,
A *Faulcon* towring in her height of pride,
Was by a mousing *Owl* hawk'd at, and kill'd.
Len. And *Duncan*'s Horses, which before were tame,
Did on a sudden change their gentle natures,
And became wild; they broke out of their Stables
As if they would make war with mankind.
Seat. 'Tis said they eat each other.
Len. They did so,
To th'amazement of those eyes that saw it.
Enter Macduff.
Here comes the good *Macduff*:
How goes the world, Sir, now?
Len. Is't known who did this more than bloudy deed?
Macd. Those that *Macbeth* hath slain, are most suspected
Len. Alas, what good could they pretend?
Macd. It is suppos'd they were suborn'd.
Malcolm and *Donalbain*, the Kings two Sons,
Are stoln away from Court,
Which puts upon them suspition of the deed.
Len. Unnatural still.
Could their ambition prompt them to destroy
The means of their own life.
Macd. You are free to judge
Of their deportment as you please; but most
Men think e'm guilty.
Len. Then 'tis most like the Soveraignty will fall
Upon *Macbeth*.
Macd. He is already nam'd, and gone to *Scone*
To be invested.
Len. Where's *Duncan's* body?
Macd. Carried to *Colmehill*,
The sacred Store-house of his Predecessors.
Len. VVill you to *Scone*?
Macd. No, Cousin, I'll to *Fyfe*:
My wife and children frighted at the Alar'm
Of this sad news, have thither led the way,
And I'll follow them: may the King you go
To see invested, prove as great and good
As *Duncan* was; but I'm in doubt of it.
New Robes ne're as the old so easie sit.

SCENE; *An Heath.*

Enter Lady Macduff, *Maid, and Servant.*

La. Macd. Art sure this is the place my Lord appointed
Us to meet him?

Serv. This is the entrance o'th' Heath; and here
He order'd me to attend him with the Chariot.
La. Macd. How fondly did my Lord conceive that we
Should shun the place of danger by our flight
From *Everness?* The darkness of the day
Makes the Heath seem the gloomy walks of death.
VVe are in danger still: they who dare here
Trust Providence, may trust it any where.
Maid. But this place, Madam, is more free from terror:
Last night methoughts I heard a dismal noise
Of shrieks and groanings in the air.
La. Macd. 'Tis true, this is a place of greater silence;
Not so much troubled with the groans of those
That die; nor with the out-cries of the living.
Maid. Yes, I have heard stories, how some men
Have in such lonely places been affrighted
With dreadful shapes and noises. [*Macduff hollows.*
La. Macd. But heark, my Lord sure hollows;
'Tis he; answer him quickly.
Serv. Illo, ho, ho, ho.

Enter Macduff.

La. Macd. Now I begin to see him: are you a foot,
My Lord?
Macd. Knowing the way to be both short and easie,
And that the Chariot did attend me here,
I have adventur'd. VVhere are our children?
La. Macd. They are securely sleeping in the Chariot.

First Song by Witches.

1 *Witch.* Speak, Sister, speak; is the deed done?
2 *Witch.* Long ago, long ago:
Above twelve glasses since have run.
3 *Witch.* Ill deeds are seldom slow;
Nor single: following crimes on former wait.
The worst of creatures fastest propagate.
Many more murders must this one ensue,
As if in death were propagation too.
2 *Witch.* He will.
1 *Witch.* He shall.
3 *Witch.* He must spill much more bloud
And become worse, to make his Title good.
1 *VVitch.* Now let's dance.
2 *Witch.* Agreed.
3 *Witch.* Agreed.
4 *Witch.* Agreed.
Chorus. VVe shou'd rejoyce when good Kings bleed.
VVhen cattel die, about we go,
What then, when Monarchs perish, should we do?
Macd. VVhat can this be?
La. Macd. This is most strange: but why seem you affraid?

Can you be capable of fears, who have
So often caus'd it in your enemies?

Macd. It was an hellish Song: I cannot dread
Ought that is mortal; but this is something more.

Second Song.

Let's have a dance upon the Heath;
VVe gain more life by *Duncan*'s death.
Sometimes like brinded Cats we shew,
Having no musick but our mew.
Sometimes we dance in some old mill,
Upon the hopper, stones, and wheel.
To some old saw, or Bardish Rhime,
VVhere still the Mill-clack does keep time.
Sometimes about an hollow tree,
A round, a round, a round dance we.
Thither the chirping Cricket comes,
And Beetle, singing drowsie hums.
Sometimes we dance o're Fens and Furs,
To howls of wolves, and barks of curs.
And when with none of those we meet,
VVe dance to th' ecchoes of our feet.
At the night-Raven's dismal voice,
VVhilst others tremble, we rejoyce;
And nimbly, nimbly dance we still
To th' ecchoes from an hollow Hill.

Macd. I am glad you are not affraid.

La. Macd. I would not willingly to fear submit:
None can fear ill, but those that merit it.

Macd. Am I made bold by her? how strong a guard
Is innocence? if any one would be
Reputed valiant, let him learn of you;
Vertue both courage is, and safety too. [*A dance of witches.*

Enter two VVitches.

Macd. These seem foul spirits; I'll speak to e'm.
If you can any thing by more than nature know;
You may in those prodigious times fore-tell
Some ill we may avoid.

1 *VVitch.* Saving thy bloud will cause it to be shed;

2 *VVitch.* He'll bleed by thee, by whom thou first hast bled.

3 *VVitch.* Thy wife shall shunning danger, dangers find,
And fatal be, to whom she most is kind. [*Ex. witches.*

La. Macd. VVhy are you alter'd, Sir? be not so thoughtful:
The Messengers of Darkness never spake
To men, but to deceive them.

Macd. Their words seem to fore-tell some dire predictions.

L. Macd. He that believes ill news from such as these,
Deserves to find it true. Their words are like
Their shape; nothing but fiction.
Let's hasten to our journey.

Macd. I'll take your counsel; for to permit
Such thoughts upon our memories to dwell,
VVill make our minds the Registers of Hell. [*Exeunt omnes.*

ACT, III. SCENE, I.

Enter Banquo.

Banq. THou hast it now, King, *Cawdor*, *Glamis*, all,
As the three Sisters promis'd; but I fear
Thou plaid'st most foully for't: yet it was said
It should not stand in thy Posterity:
But that my self should be the Root and Father
Of many Kings; they told thee truth.
VVhy, since their promise was made good to thee,
May they not be my Oracles as well.

Enter Macbeth, Lenox, *and Attendants.*

Macb. Here's our chief Guest, if he had been forgotten,
It had been want of musick to our Feast.
To night we hold a solemn supper, Sir;
And all request your presence.

Banq. Your Majesty layes your command on me,
To which my duty is to obey.

Macb. Ride you this afternoon?

Banq. Yes, Royal Sir.

Macb. We should have else desir'd your good advice,
(VVhich still hath been both grave and prosperous)
In this daies Counsel; but we'll take to morrow.
Is't far you ride?

Banq. As far, Great Sir, as will take up the time:
Go not my Horse the better,
I must become a borrower of the night,
For a dark hour or two.

Macb. Fail not our Feast.

Banq. My Lord, I shall not.

Macb. VVe hear our bloudy Cousins are bestow'd
In *England*, and in *Ireland*; not confessing
Their cruel Parricide; filling their hearers
VVith strange invention. But, of that to morrow.
Goes your Son with you?

Banq. He does; and our time now calls upon us.

Macb. I wish your Horses swift, and sure of foot.
Farewel. [*Ex. Banquo.*
Let every man be master of his time;
Till seven at night, to make society

The more welcome; we will our selves withdraw,
And be alone till supper. [*Exeunt Lords.*
Macduff departed frowningly, perhaps
He is grown jealous; he and *Banquo* must
Embrace the same fate.
Do those men attend our pleasure?
Serv. They do; and wait without.
Macb. Bring them before us. [*Ex. Servant.*
I am no King till I am safely so.
My fears stick deep in *Banquo*'s successors;
And in his Royalty of Nature reigns that
Which wou'd be fear'd. He dares do much;
And to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. Under him
My genius is rebuk'd: he chid the Sisters
VVhen first they put the name of King upon me,
And bade them speak to him. Then, Prophet like,
They hail'd him Father to a line of Kings.
Upon my head they plac'd a fruitless Crown,
And put a barren Scepter in my hand:
Thence to be wrested by anothers race;
No son of mine succeeding: if't be so;
For *Banquo*'s Issue, I have stain'd my soul
For them: the gracious *Duncan* I have murder'd:
Rather than so, I will attempt yet further,
And blot out, by their bloud, what e're
Is written of them in the book of Fate.
Enter Servant, and two Murtherers.
Wait you without, and stay there till we call. [*Ex. Servant.*
Was it not yesterday we spoke together?
1 *Murth.* It was; so please your Highness.
Macb. And have you since consider'd what I told you?
How it was *Banquo*, who in former times
Held you so much in slavery;
Whilst you were guided to suspect my innocence.
This I made good to you in your last conference;
How you were born in hand; how crost:
The Instruments, who wrought with them.
2 *Mur.* You made it known to us.
Macb. I did so; and now let me reason with you:
Do you find your patience so predominant
In your nature,
As tamely to remit those injuries?
Are you so Gospell'd to pray for this good man,
And for his Issue; whose heavy hand
Hath bow'd you to the Grave, and begger'd
Yours for ever?
1 *Mur.* We are men, my Liege.

Macb. Ay, in the catalogue you go for men;
As hounds, and grey-hounds, mungrels, spaniels, curs,
Shoughs, water-rugs, and demi-wolves, are all
Call'd by the name of dogs: the list of which
Distinguishes the swift, the slow, the subtil,
The house-keeper, the hunter, every one
According to the gift which bounteous Nature
Hath bestow'd on him; and so of men.
Now, if you have a station in the list,
Nor i'th' worst rank of manhood; say't,
And I will put that business in your bosoms,
Which, if perform'd, will rid you of your enemy,
And will endear you to the love of us.

2 *Mur.* I am one, my Liege,
Whom the vile blows, and malice of the Age
Hath so incens'd, that I care not what I do
To spight the VVorld.

1 *Mur.* And I another,
So weary with disasters, and so inflicted by fortune,
That I would set my life on any chance,
To mend it, or to lose it.

Macb. Both of you know *Banquo* was your enemy.

2 *Mur.* True, my Lord.

Macb. So is he mine; and though I could
With open power take him from my sight,
And bid my will avouch it: yet I must not;
For certain friends that are both his and mine;
VVhose loves I may not hazard; would ill
Resent a publick process: and thence it is
That I do your assistance crave, to mask
The business from the common eye.

2 *Mur.* We shall, my Lord, perform what you command us.

1 *Mur.* Though our lives----

Macb. Your spirits shine through you.
VVithin this hour, at most,
I will advise you where to plant your selves:
For it must be done to night:
And something from the Palace; alwaies remember'd,
That you keep secrecy with the prescribed Father.
Flean, his Son too, keeps him company;
Whose absence is no less material to me
Than that of *Banquo*'s: he too must embrace the fate
Of that dark hour. Resolve your selves apart.

both Mur. We are resolv'd, my Liege.

Macb. I'll call upon you streight.
Now, *Banquo*, if thy soul can in her flight
Find Heaven, thy happiness begins to night.

Enter Macduff, *and Lady* Macduff.

Macd. It must be so. Great *Duncan*'s bloudy death

Can have no other Author but *Macbeth.*
His Dagger now is to a Scepter grown;
From *Duncan*'s Grave he has deriv'd his Throne.
La. Macd. Ambition urg'd him to that bloudy deed:
May you be never by Ambition led:
Forbid it Heav'n, that in revenge you shou'd
Follow a Copy that is writ in bloud.
Macd. From *Duncan*'s Grave, methinks, I hear a groan
That call's a loud for justice.
La. Macd. If the Throne
Was by *Macbeth* ill gain'd, Heavens may,
Without your Sword, sufficient vengeance pay.
Usurpers lives have but a short extent,
Nothing lives long in a strange Element.
Macd. My Countreys dangers call for my defence
Against the bloudy Tyrants violence.
L. Macd. I am affraid you have some other end,
Than meerly *Scotland*'s freedom to defend.
You'd raise your self, whilst you wou'd him dethrone;
And shake his Greatness, to confirm your own.
That purpose will appear, when rightly scan'd,
But usurpation at the second hand.
Good Sir, recall your thoughts.
Macd. What if I shou'd
Assume the Scepter for my Countrey's good?
Is that an usurpation? can it be
Ambition to procure the liberty
Of this sad Realm; which does by Treason bleed?
That which provokes, will justifie the deed.
Lady *Macd.* If the Design should prosper, the Event
May make us safe, but not you Innocent:
For whilst to set our fellow Subjects free
From present Death, or future Slavery.
You wear a Crown, not by your Title due,
Defence in them, is an Offence in you;
That Deed's unlawful though it cost no Blood,
In which you'l be at best unjustly Good.
You, by your Pitty which for us you plead,
Weave but Ambition of a finer thread.
Macd. Ambition do's the height of power affect,
My aim is not to Govern, but Protect:
And he is not ambitious that declares,
He nothing seeks of Scepters but their cares.
Lady *Md.* Can you so patiently your self molest,
And lose your own, to give your Countrey rest!
In *Plagues* what sound Physician wou'd endure
To be infected for another's Cure.
Macd. If by my troubles I cou'd yours release,
My Love wou'd turn those torments to my ease:

I shou'd at once be sick and healthy too,
Though Sickly in my self, yet Well in you.
Lady *Md.* But then reflect upon the Danger, Sr.
Which you by your aspiring wou'd incur
From Fortunes Pinacle, you will too late
Look down, when you are giddy with your height:
Whilst you with *Fortune* play to win a Crown,
The Peoples Stakes are greater than your own.
Macd. In hopes to have the common Ills redrest,
Who wou'd not venture single interest.
Enter Servant.
Ser. My Lord, a Gentleman, just now arriv'd
From Court, has brought a Message from the King:
Macd. One sent from him, can no good Tidings bring?
Lady *Md.* What wou'd the Tyrant have?
Macd. Go, I will hear
The News, though it a dismal Accent bear;
Those who expect and do not fear their Doom,
May hear a Message though from Hell it come. [*Exeunt.*
Enter Macbeth's Lady and Servant.
Lady *Mb.* Is *Banquo* gone from Court?
Ser. Yes Madam, but returns again to night.
Lady Md. Say to the King, I wou'd attend his leisure
For a few words. [*Exit Ser.*
Where our desire is got without content,
Alass, it is not Gain, but punishment!
Tis safer to be that which we destroy,
Then by Destruction live in doubtful joy.
Enter Macbeth.
How now my Lord, why do you keep alone?
Making the worst of Fancy your Companions,
Conversing with those thoughts which shou'd ha' dy'd
With those they think on: things without redress
Shou'd be without regard: what's done, is done.
Macb. Alas, we have but scorch'd the Snake, not kill'd it,
She'l close and be her self, whilst our poor malice
Remains in danger of her former Sting.
But let the frame of all things be disjoynt
E're we will eat our bread in fear; and sleep
In the affliction of those horrid Dreams
That shake us mightily! Better be with him
Whom we to gain the Crown, have sent to peace;
Then on the torture of the Mind to lye
In restless Agony. *Duncan* is dead;
He, after life's short feavor, now sleeps; Well:
Treason has done it's worst; nor Steel, nor Poyson,
No Ferreign force, nor yet Domestick Malice
Can touch him further.

Lady M*b.* Come on, smooth your rough brow:
Be free and merry with your guest to night.
M*acb.* I shall, and so I pray be you but still,
Remember to apply your self to *Banquo*:
Present him kindness with your Eye and Tongue,
In how unsafe a posture are our honors
That we must have recourse to flattery,
And make our Faces Vizors to our hearts.
Lady M*b.* You must leave this.
M*acb.* How full of Scorpions is my mind? Dear Wife
Thou know'st that *Banquo* and his *Flean* lives.
La. M*b.* But they are not Immortal, there's comfort yet in that.
M*acb.* Be merry then, for e're the *Bat* has flown
His Cloyster'd flight; e're to black *Heccate*'s Summons,
The sharp brow'd Beetle with his drowsie hums,
Has rung night's second Peal:
There shall bee done a deed of dreadful Note.
Lady M*b.* What is't?
M*acb.* Be innocent of knowing it, my Dear,
Till thou applaud the deed, come dismal Night
Close up the Eye of the quick sighted Day
With thy invisible and bloody hand.
The Crow makes wing to the thick shady Grove,
Good things of day grow dark and overcast,
Whilst Night's black Agent's to their Preys make hast,
Thou wonder'st at my Language, wonder still,
Things ill begun, strengthen themselves by ill. [*Exeunt.*

Enter three M*urtherers.*

1. M*ur.* The time is almost come,
The *West* yet glimmers with some streaks of day,
Now the benighted Traveller spurs on,
To gain the timely Inn.
2. M*ur.* Hark, I hear Horses, and saw some body alight
At the Park gate.
3. M*ur.* Then tis he; the rest
That are expected are i'th' Court already.
1. M*ur.* His Horses go about almost a Mile,
And men from hence to th' *Pallace* make it their usual walk. [*Exe.*

Enter Banquo *and* Flean.

Banquo, It will be Rain to night.
Flean, We must make hast;
Banq. Our hast concerns us more then being wet.
The King expects me at his feast to night,
To which he did invite me with a kindness,
Greater then he was wont to express. [*Exeunt.*

Re-enter Murtherers with drawn Swords.

1. M*ur.* *Banquo,* thou little think'st what bloody feast
Is now preparing for thee.
2. M*ur.* Nor to what shades the darkness of this night,

Shall lead thy wandring spirit. [*Exeunt after* Banquo.

[*Classing of Swords is heard from within.*

Re-enter Flean *pursu'd by one of the Murtherers.*

Flean. Murther, help, help, my Father's kill'd. [*Exe. running.*

SCENE *opens, a Banquet prepar'd.*

Enter Macbeth, *Lady* Macbeth, Seaton, Lenox, *Lords, Attendants.*

Macb. You know your own Degrees, sit down.

Seat. Thanks to your Majesty.

Macb. Our Self will keep you company,
And Play the humble Host to entertain you:
Our Lady keeps her State; but you shall have her welcome too.

Lady Mb. Pronounce it for me Sir, to all our Friends.

Enter first Murtherer.

Macb. Both sides are even; be free in Mirth, anon
Wee'l drink a measure about the Table.
There's blood upon thy face.

Mur. Tis *Banquo*'s then.

Macb. Is he dispatch'd?

Mur. My Lord, his Throat is cut: that I did for him.

Macb. Thou art the best of Cut-throats;
Yet he is good that did the like for *Flean.*

Mur. Most Royal Sir he scap'd.

Macb. Then comes my fit again, I had else been Perfect,
Firm as a Pillar founded on a Rock!
As unconfin'd as the free spreading Air.
But now I'm check'd with sawcy Doubts and Fears.
But *Banquo*'s safe?

Mur. Safe in a Ditch he lies,
With twenty gaping wounds on his head,
The least of which was Mortal.

Macb. There the ground Serpent lies; the worm that's fled
Hath Nature, that in time will Venom breed.
Though at present it wants a Sting, to morrow,
To morrow you shall hear further. [*Exit.* Mur.

Lady Mb. My Royal Lord, you spoil the Feast,
The Sauce to Meat is chearfulness.

Enter the Ghost of Banquo *and sits in* Macbeth's *place.*

Macb. Let good digestion wait on Appetite,
And Health on both.

Len. May it please your Highness to sit.

Macb. Had we but here our Countrys honor;
Were the grac'd person of our *Banquo* present,
Whom we may justly challenge for unkindness.

Seat. His absence Sir,
Lays blame upon his promise; please your Highness
To grace us with your Company?

Macb. Yes, I'le sit down. The Table's full

Len. Here is a place reserv'd Sir:

Macb. Where Sir?

Len. Here. What is't that moves your Highness?
Macb. Which of you have done this?
Lords, Done what?
Macb. Thou can'st not say I did it; never shake
Thy goary Locks at me.
Seat. Gentlemen rise, his Highness is not well.
Lady Mb. Sit worthy Friends, my Lord is often thus,
And hath been from his youth: pray keep your Seats,
The fit is ever sudden; if you take notice of it,
You shall offend him, and provoke his passion
In a moment he'l be well again.
Are you a Man?
Macb. Ay, and a bold one; that dare look on that
Which wou'd distract the Devil
Lady Mb. O proper stuff:
This is the very painting of your fear:
This is the Air-drawn Dagger, which you said
Led you to *Duncan.* O these Fits and Starts,
(Impostors to true fear) wou'd well become
A womans story, authoriz'd by her Grandam,
Why do you stare thus? when all's done
You look but on a Chair.
Macb. Prethee see there, how say you now
Why, what care I, if thou can'st nod; speak too.
If Charnel-houses and our Graves must send
Those that we bury, back; our Monuments
Shall be the maws of Kites.
Lady Mb. What quite unman'd in folly? [*the Ghost descends.*
Macb. If I stand here, I saw it:
Lady Mb. Fye, for shame.
Macb. Tis not the first of Murders; blood was shed
E're humane Law decreed it for a sin.
Ay, and since Murthers too have been committed
Too terrible for the Ear. The times has been,
That when the brains were out, the man wou'd dye;
And there lye still; but now they rise again
And thrust us from our seats.
Lady Mb. Sir, your noble Friends do lack you.
Macb. Wonder not at me my most worthy Friends,
I have a strange Infirmity; tis nothing
To those that know me. Give me some Wine,
Here's to the general Joy of all the Table.
And to our dear friend *Banquo,* whom we miss,
Wou'd he were here: to all, and him, we drink.
Lords, Our Duties are to pledge it. [*the Ghost of* Banq. *rises at his feet.*
Macb. Let the Earth hide thee: thy blood is cold,
Thou hast no use now of thy glaring Eyes.
Lady Mb. Think of this good my Lords, but as a thing
Of Custom: tis no other,

Only it spoils the pleasure of the time.
Macb. What Man can dare, I dare:
Approach thou like the rugged *Russian* Bear,
The Armd *Rhinoceros*, or the *Hircanian* Tigre:
Take any shape but that; and my firm Nerves
Shall never tremble; Or revive a while,
And dare me to the Desart with thy Sword,
If any Sinew shrink, proclaim me then
The Baby of a Girl. Hence horrible shadow. *Ex. Ghost.*
So, now I am a man again: pray you sit still.
Lady Mb. You have disturb'd the Mirth;
Broke the glad Meeting with your wild disorder.
Macb. Can such things be without Astonishment.
You make me strange,
Even to the disposition that I owe,
When now I think you can behold such sights,
And keep the Natural colour of your Cheeks,
Whilst mine grew pale with fear.
Seat. What sights?
Lady Mb. I pray you speak not, he'l grow worse and worse;
Questions enrages him, at once good night:
Stand not upon the Order of your going.
Len. Good night, and better health attend his Majesty.
Lady Mb. A kind good night to all. [*Exeunt Lords.*
Macb. It will have Blood they say. Blood will have blood.
Stones have been known to move, and Trees to speak.
Augures well read in Languages of Birds
By *Magpyes*, *Rooks*, and *Dawes*, have reveal'd
The secret Murther. How goes the night?
Lady Mb. Almost at odds with morning, which is which.
Macb. Why did *Macduffe* after a solemn Invitation,
Deny his presence at our Feast?
Lady Mb. Did you send to him Sir?
Macb. I did; But I'le send again,
There's not one great *Thane* in all *Scotland*,
But in his house I keep a Servant,
He and *Banquo* must embrace the same fate.
I will to morrow to the Weyward Sisters,
They shall tell me more; for now I am bent to know
By the worst means, the worst that can befall me:
All Causes shall give way; I am in Blood
Stept in so far, that should I wade no more,
Returning were as bad, as to go o're.
Lady Mb. You lack the season of all Natures, sleep.
Macb. Well I'le in
And rest; if sleeping I repose can have,
When the Dead rise and want it in the Grave. [*Exeunt.*
Enter Macduffe *and* *Lady* Macduffe.
Lady Md. Are you resolv'd then to be gone?

Macd. I am:
I know my Answer cannot but inflame
The Tyrants fury to pronounce my death,
My life will soon be blasted by his breath.
Lady Md. But why so far as *England* must you fly?
Macd. The farthest part of *Scotland* is too nigh.
Lady Md. Can you leave me, your Daughter and young Son
To perish by that Tempest which you shun.
When Birds of stronger VVing are fled away,
The Ravenous *Kite* do's on the weaker Prey.
Macd. He will not injure you, he cannot be
Possest with such unmanly cruelty:
You will your safety to your weakness owe
As Grass escapes the Syth by being low.
Together we shall be too slow to fly:
Single, we may outride the Enemy.
I'le from the *English* King such Succours crave,
As shall revenge the Dead, and Living save.
My greatest misery is to remove,
With all the wings of haste from what I love.
Lady Md. If to be gone seems misery to you,
Good Sir, let us be miserable too.
Macd. Your Sex which here is your security,
Will by the toyls of flight your Danger be. [*Enter Messenger.*
What fatal News do's bring thee out of breath?
Mess. Sir, *Banquo*'s kill'd.
Macd. Then I am warn'd of Death.
Farewell; our safety, Us, a while must sever:
Lady Md. Fly, fly, or we may bid farewell for ever.
Macd. Flying from Death, I am to Life unkind,
For leaving you, I leave my Life behind. [*Exit.*
Lady Md. Oh my dear Lord, I find now thou art gone,
I am more Valiant when unsafe alone.
My heart feels man-hood, it does Death despise,
Yet I am still a Woman in my eyes.
And of my Tears thy absence is the cause,
So falls the Dew when the bright Sun withdraws. *Exeunt.*

Enter Lenox *and* Seaton.

Len. My former speeches have but hit your thoughts
Which can interpret further; Only I say
Things have been strangely carry'd.
Duncan was pitti'd, but he first was dead.
And the right Valiant *Banquo* walk'd too late:
Men must not walk so late: who can want Sence
To know how Monstrous it was in Nature,
For *Malcolme* and *Donalbain*, to kill
Their Royal Father; horrid Fact! how did
It grieve *Macbeth*, did he not straight
In Pious rage the two *Delinquents* kill,

That were the slaves of Drunkenness and Sleep.
Was not that Nobly done?
Seat. Ay, and wisely too:
For 'twou'd have anger'd any Loyal heart
to hear the men deny it.
Len. So that I say he has born all things well:
And I do think that had he *Duncan*'s Sons
Under his power (as may please Heaven he shall not)
They shou'd find what it were to kill a Father.
So shou'd *Flean*: but peace; I hear *Macduffe*
Deny'd his presence at the Feast: For which
He lives in disgrace. Sir, can you tell
Where he bestows himself?
Seat. I hear that *Malcolme* lives i'th' *English* Court
And is received of the most Pious *Edward*,
With such Grace, that the Malevolences of Fortune
Takes nothing from his high Respect; thither
Macduff is gone to beg the Holy King's
Kind aid, to wake *Northumberland*
And VVarlike *Seyward*, and by the help of these,
To finish what they have so well begun.
This report
Do's so Exasperate the King, that he
Prepares for some attempt of VVar.
Len. Sent he to *Macduffe?*
Seat. He did, his absolute Command.
Len. Some Angel fly toth' *English* Court, and tell
His Message e're he come; that some quick blessing,
To this afflicted Country, may arrive
Whilst those that merit it, are yet alive. [*Exeunt.*

Thunder, *Enter three Witches meeting* Hecat.

1. *Witch.* How, *Hecat*, you look angerly?
Hecat. Have I not reason *Beldams?*
VVhy did you all Traffick with *Macbeth*
'Bout Riddles and affairs of Death,
And cal'd not me; All you have done
Hath been but for a Weyward Son:
Make some amends now: get you gon,
And at the pit of *Achæron*
Meet me i'th' morning: Thither he
Will come to know his Destiny.
Dire business will be wrought e're Noon,
For on a corner of the Moon,
A drop my Spectacles have found,
I'le catch it e're it come to ground.
And that distil'd shall yet e're night,
Raise from the Center such a Spright:
As by the strength of his Illusion,
Shall draw *Macbeth* to his Confusion.

Musick and Song.

HEccate, *Heccate, Heccate*! Oh come away:
Hark, I am call'd, my little Spirit see,
Sits in a foggy Cloud, and stays for me.
Sing within. [*Machine descends.*
Come away *Heccate, Heccate*! Oh come away:
Hec. I come, I come, with all the speed I may,
VVith all the speed I may.
VVhere's *Stadling*?
2. Here.
Hec. VVhere's *Puckle?*
3. Here, and *Hopper* too, and *Helway* too.
1. VVe want but you, we want but you:
Come away make up the Count,
Hec. I will but Noint, and the I mount,
I will but, *&c.*
1. Here comes down one to fetch his due, a Kiss,
A Cull, a sip of blood.
And why thou staist so long, I muse,
Since th' Air's so sweet and good.
2. O art thou come; VVhat News?
All goes fair for our delight,
Either come, or else refuse,
Now I'm furnish'd for the flight
Now I go, and now I flye,
Malking my sweet Spirit and I.
3. O what a dainty pleasure's this,
To sail i'th' Air
VVhile the *Moon* shines fair;
To Sing, to Toy, to Dance and Kiss,
Over VVoods, high Rocks and Mountains;
Over Hills, and misty Fountains:
Over Steeples, Towers, and Turrets:
VVe flye by night 'mongst troops of Spirits.
No Ring of Bells to our Ears sounds,
No howles of VVolves, nor Yelps of Hounds;
No, nor the noise of VVaters breach,
Nor Cannons Throats our Height can reach.
1. Come let's make hast she'll soon be back again
2. But whilst she moves through the foggy Air,
Let's to the Cave and our dire Charms prepare.

Finis Actus 3.

ACT the 4*th*. SCENE the 1*st*.

1. *Witch.* THrice the brinded Cat hath Mew'd.
2. Thrice, and once the Hedge-Pig whin'd,
Shutting his Eyes against the Wind.
3. *Harpier* cries, tis time, tis time.
1. Then round about the C*auldron* go,
And poyson'd Entrals throw.
This Toad which under Mossy stone,
Has days and nights lain thirty one:
And swelter'd Venom sleeping got,
We'l boyl in the Inchanted Pot.
All. Double double, toyl and trouble;
Fire burn, and C*auldron* bubble.
2. The Fillet of a Fenny Snake
Of Scuttle Fish the vomit black.
The Eye of New't, and Toe of Frog,
The wool of Bat, and tongue of Dog.
An Adders fork and blind Worms sting,
A Lizzard's leg, and Howlets wing,
Shall like a Hell-broth boil and bubble.
All. Double, double, &c.
3. The scale of Dragon, tooth of Wolf,
A Witches mummy: Maw and Gulf
Of Cormorant and the Sea Shark,
The root of Hemlock dig'd i'th' dark.
The liver of blaspheming Jew,
With gall of Goats, and slips of Yew,
Pluckt when the *Moon* was in Eclips,
With a *Turks* nose, and *Tarters* lips
The finger of a strangl'd Babe
Born of a Ditch deliver'd Drab,
Shall make the Greuel thick and slab.
Adding thereto a fat *Dutchman's* Chawdron
For the ingredients of our Cawdron.
All. Double, double, &c.
2. I'le cool it with a Baboones blood,
And so the Charm is firm and good.
Enter Heccate *and the other three Witches.*
Hec. Oh well done, I commend your pains,

And every one shall share the Gains.
And now about the *Cauldron* sing
Like Elves and Fairies in a ring.
Musick and Song.

Hec. BLack Spirits, and white,
Red Spirits and gray;
Mingle, mingle, mingle,
You that mingle may.

1. *Witch.* *Tiffin*, *Tiffin*, keep it stiff in.
Fire drake *Puckey*, make it luckey:
Lyer *Robin*, you must bob in.

Chor. A round, a round, about, about,
All ill come running in, all good keep out.

1. Here's the blood of a Bat!

Hec. O put in that, put in that.

2. Here's Lizards brain,

Hec. Put in a grain.

1. Here's Juice of Toad, here's oyl of Adder
That will make the Charm grow madder.

2. Put in all these, 'twill raise the stanch;

Hec. Nay here's three ownces of a red-hair'd Wench.

Chor. *A round, a round*, &c.

2. I by the pricking of my Thumbs,
Know somthing Wicked this way comes,
Open Locks, whoever knocks.

Enter Macbeth.

Macb. How now you Secret, black and mid-night Haggs,
What are you doing?

All. A deed without a name.

Macb. I conjure you by that which you profess.
How e're you come to know it, answer me.
Though you let loose the raging Winds to shake whole Towns,
Though bladed Corn be lodg'd, and Trees blown down.
Though Castles tumble on their Warders heads;
Though Palaces and towring Piramids
Are swallowed up in Earth-quakes. Answer me.

1. Speak.
2. Pronounce.
3. Demand.
4. I'le answer thee

Macb. What Destinie's appointed for my Fate?

Hec. Thou double *Thane* and King; beware *Macduffe*:
Avoiding him, *Macbeth* is fafe enough.

Macb. VVhat e're thou art for thy kind Caution, Thanks.

Hec. Be bold and bloody, and man's hatred scorn,
Thou shalt be harm'd by none of VVoman born'd.

Macb. Then live *Macduffe*; what need I fear thy power:
But none can be too sure, thou shalt not live,
That I may tell pale hearted fear it lies,

And sleep in spite of Thunder.

Hec. Be Confident, be Proud, and take no care
VVho wages War, or where Conspirers are,
Macbeth shall like a lucky Monarch Raign,
Till *Birnan* Wood shall come to *Dunsenain*.

Macb. Can Forrests move? the Prophesie is good,
If I shall never fall till the great Wood
Of *Birnan* rise; thou may'st presume *Macbeth*,
To live out Natures Lease, and pay thy breath
To Time and mortal Custom. Yet my heart
Longs for more Knowledge: Tell me if your Art
Extends so far: shall *Banquo*'s Issue o're
This Kingdom raign?

All. Enquire no more.

Macb. I will not be deny'd. Ha! [Cauldron *sinks.*
An eternal Curse fall on you; let me know
Why sinks that *Cauldron*, and what noise is this.

1. *Witch.* Appear. 2. appear, 3. appear.
VVound through his Eyes, his harden'd Heart,
Like Shaddows come, and straigth depart.

[*A shaddow of eight Kings, and* Banquo's *Ghost after them pass by.*

Macb. Thy Crown offends my sight. A second too like the first.
A third resembles him: a fourth too like the former:
Ye filthy Hags, will they succeed
Each other still till Dooms-day?
Another yet; a seventh? I'll see no more:
And yet the eigth appears.
Ha! the bloody *Banquo* smiles upon me,
And by his smiling on me, seems to say
That they are all Successors of his race.

Hec. Ay, Sir, all this is so: but why
Macbeth, stand'st thou amazedly:
Come Sisters, let us chear his heart,
And shew the pleasures of our Art;
I'le charm the Air to give a sound
While you perform your Antick round.

[*Musick. The Witches Dance and Vanish. The Cave sinks*

Macb. Where are they? Gone?
Let this pernicious hour stand
Accurs'd to all eternity. [*without there.*

Enter Seyton.

Seyt. What's your Graces will?

Macb. Saw you the Wayward sisters?

Seyt. No my Lord.

Macb. Came they not by you?

Seyt. By me Sir?

Macb. Infected be the Earth in which they sunk,

And Damn'd all those that trust 'em. Just now
I heard the galloping of Horse; who was't came by?
Seyt. A Messenger from the *English* Court, who
Brings word *Macduff* is fled to *England.*
Macb. Fled to *England?*
Seyt. Ay my Lord.
Macb. Time thou 'Anticipat'st all my Designes;
Our Purposes seldom succeed, unless
Our Deeds go with them.
My Thoughts shall henceforth into Actions rise,
The Witches made me cruel, but not wise. [*Exeunt.*

Enter Macduffe's *Wife, and* Lenox.

Lady Md. I then was frighted with the sad alarm
Of *Banquo*'s Death, when I did counsel him
To fly, but now alas! I much repent it,
What had he done to leave the Land? *Macbeth*
Did know him Innocent.
Len. You must have patience Madam.
Lady Md. He had none.
His flight was madness. When our Actions do not,
Our fears oft make us Traytors.
Len. You know not whether it was his VVisdom or his Fear.
Lady Md. Wisdom? to leave his Wife and Children in a place
From whence himself did fly; he loves us not.
He wants the natural touch: For the poor *Wren*
(The most diminutive of Birds) will with
The Ravenous *Owl*, fight stoutly for her young ones.
Len. Your Husband, Madam;
Is Noble, Wise, Judicious, and best knows
The fits o'th' Season. I dare not speak much further,
But cruel are the Times; when we are Traytors,
And do not know our selves: when we hold Rumor,
From what we fear, yet know not what we fear;
But float upon a wild and violent Sea.
Each way, and more, I take my way of you:
'T shall not be long but I'll be here again.
Things at the worst will cease, or else climb upwards
To what they were before. Heaven protect you.
Lady Mad. Farewell Sir.

Enter a Woman.

Wom. Madam, a Gentleman in haste desires
To speak with you.
Lady Md. A Gentleman, admit him. [Enter *Seyton.*
Seyton. Though I have not the honour to be known
To you, Yet I was well acquainted with
The Lord *Macduff* which brings me here to tell you
There's danger near you, be not found here,
Fly with your little one; Heaven preserve you,
I dare stay no longer. *Exit Seyton.*

Lady Md. Where shall I go, and whither shall I fly?
I've done no harm; But I remember now
I'm in a vicious world, where to do harm
Is often prosperous, and to do good
Accounted dangerous folly; Why do I then
Make use of this so womanly defence?
I'le boldly in, and dare this new Alarm:
What need they fear whom Innocense doth arm? [*Exit.*

{ Enter *Malcolm*, and *Macduff*. }
{ The Scene *Birnam Wood*. }

Macd. In these close shades of *Birnam Wood* let us
Weep our sad Bosoms empty.
Malcolm. You'l think my Fortunes desperate,
That I dare meet you here upon your summons.
Macd. You should now
Take Arms to serve your Country. Each new day
New Widows mourn, new Orphans cry, and still
Changes of sorrow reach attentive Heaven.
Malc. This Tirant whose foul Name blisters our Tongues,
Was once thought honest. You have lov'd him well.
He has not toucht you yet.
Macd. I am not treacherous.
Malc. But *Macbeth* is,
And yet *Macduff* may be what I did always think him,
Just, and good.
Macd. I've lost my hopes.
Malc. Perhaps even there where I did find my doubts;
But let not Jealousies be your Dishonours,
But my own safeties.
Macd. Bleed, Bleed, poor Country.
Great Tiranny, lay thy Foundation sure,
Villains are safe when good men are suspected.
I'le say no more. Fare thee well young Prince,
I would not be that Traytor which thou thinkst me
For twice *Macbeths* reward of Treachery.
Malc. Be not offended:
I speak not as in absolute fear of you:
I think our Countrey sinks beneath the Yoak,
It weeps, it bleeds, and each new day a gash
Is added to her wounds. I think withall
That many hands would in my Cause be active.
And here from gracious *England* have I offer
Of goodly Thousands. But for all this,
When I shall tread upon the Tirants head,
Or wear it on my Sword; yet my poor Country
Will suffer under greater Tiranny
Than what it suffers now.
Macd. It cannot be.
Malc. Alas I find my Nature so inclin'd

To vice, that foul *Macbeth* when I shall rule,
Will seem as white as Snow.
Macd. There cannot in all ransackt Hell be found
A Devil equal to *Macbeth.*
Malc. I grant him bloody false, deceiptful malitious,
And participating in some sins too horrid to name;
But there's no bottom, no depths in my ill appetite,
If such a one be fit to govern, speak?
Macd. O *Scotlond, Scotland,* when shalt thou see day again
Since that the truest Issue of thy Throne,
Disclaims his Virtue to avoid the Crown?
Your Royal Father
Was a most Saint-like King; the Queen that bore you,
Oftner upon her Knees, than on her Feet,
Dy'd every day she liv'd. Fare thee well,
These Evils thou repeat'st upon thy self,
Hath banisht me from *Scotland.* O my breast!
Thy hope ends here.
Malc. Macduff this Noble Passion
Child of integrity hath from my Soul
Wip'd the black scruples, reconcil'd my Thoughts
To thy good truth and honour. *Macbeth*
By many of these Trains hath sought to win me
Into his Power: And modest wisdom plucks me
From over-credulous haste. But now
I put my self to thy direction, and
Unspeak mine own Detraction. I abjure
The taunts and blames I laid upon my self,
For strangers to my Nature. What I am truly
Is thine, and my poor Countreys to command.
The gracious *Edward* has lent us *Seymour,*
And ten thousand Men. Why are you silent?
Macd. Such welcom and unwelcom things at once
Are Subjects for my Wonder not my Speech,
My grief and Joy contesting in my bosom,
I find that I can scarce my tongue command,
When two Streams meet the Water's at a stand.
Malc. Assistance granted by that pious King
Must be successful, he who by his touch,
Can cure our Bodies of a foul Disease,
Can by just force suddue a Traitors Mind,
Power supernatural is unconfin'd.
Macd. If his Compassion does on Men Diseas'd
Effect such Cures; What Wonders will he do,
When to Compassion he ads Justice too? [*Exeunt.*

Enter *Macbeth* and *Seaton.*

Macb. Seaton, go bid the Army March.
Seat. The posture of Affairs requires your Presence.
Macb. But the Indosposition of my Wife

Detains me here.

Seat. Th'Enemy is upon our borders, *Scotland's* in danger.

Macb. So is my Wife, and I am doubly so.
I am sick in her, and my Kingdom too.
Seaton.

Seaton. Sir.

Macb. The Spur of my Ambition prompts me to go
And make my Kingdom safe, but Love which softens me
To pity her in her distress, curbs my Resolves.

Seat. He's strangely disorder'd.

Macb. Yet why should Love since confin'd, desire
To controul Ambition, for whose spreading hopes
The world's too narrow, It shall not; Great Fires
Put out the Less; *Seaton* go bid my Grooms
Make ready; Ile not delay my going.

Seat. I go.

Macb. Stay *Seaton*, stay, Compassion calls me back.

Seaton. He looks and moves disorderly.

Macb. I'le not go yet. { *Enter a Servant,*

Seat. Well Sir. { *who whispers* Macbeth

Macb. Is the Queen asleep?

Seat. What makes 'em whisper and his countenance change?
Perhaps some new design has had ill success.

Macb. Seaton, Go see what posture our Affairs are in.

Seat. I shall, and give you notice Sir. [*Exit* Seat.]

[Enter *Lady Macbeth.*]

Macb. How does my Gentle Love?

Lady Mb. Duncan is dead.

Macb. No words of that.

Lady Mb. And yet to Me he Lives.
His fatal Ghost is now my shadow, and pursues me
Where e're I go.

Macb. It cannot be My Dear,
Your Fears have misinform'd your eyes.

Lady Mb. See there; Believe your own.
Why do you follow Me? I did not do it.

Macb. Methinks there's nothing.

Lady Mb. If you have Valour force him hence.
Hold, hold, he's gone. Now you look strangely.

Macb. 'Tis the strange error of your Eyes.

Lady Mb. But the strange error of my Eyes
Proceeds from the strange Action of your Hands.
Distraction does by fits possess my head,
Because a Crown unjustly covers it.
I stand so high that I am giddy grown.
A Mist does cover me, as Clouds the tops
Of Hills. Let us get down apace.

Macb. If by your high ascent you giddy grow,
'Tis when you cast your Eyes on things below.

Lady Mb. You may in Peace resign the ill gain'd Crown.
Why should you labour still to be unjust?
There has been too much Blood already spilt.
Make not the Subjects Victims to your guilt.
Macb. Can you think that a crime, which you did once
Provoke me to commit, had not your breath
Blown my Ambition up into a Flame
Duncan had yet been living.
Lady Mb. You were a Man.
And by the Charter of your Sex you shou'd
Have govern'd me, there was more crime in you
When you obey'd my Councels, then I contracted
By my giving it. Resign your Kingdom now,
And with your Crown put off your guilt.
Macb. Resign the Crown, and with it both our Lives.
I must have better Councellors.
Lady Mb. What, your Witches?
Curse on your Messengers of Hell. Their Breath
Infected first my Breast: See me no more.
As King your Crown sits heavy on your Head,
But heavier on my Heart: I have had too much
Of Kings already. See the Ghost again. [*Ghost appears.*
Macb. Now she relapses.
Lady Mb. Speak to him if thou canst.
Thou look'st on me, and shew'st thy wounded breast.
Shew it the Murderer.
Macb. Within there, Ho. [*Enter Women.*
Lady Mb. Am I ta'ne Prisoner? then the Battle's lost. [*Exit* { *Lady* Macbeth *led out by Women.*
Macb. She does from *Duncons* death to sickness grieve,
And shall from *Malcoms* death her health receive.
When by a Viper bitten, nothing's good
To cure the venom but a Vipers blood.
{ Enter *Malcom*, *Macduff*; and *Lenox*, Meeting them.
Macd. See who comes here!
Malc. My Countrey-man; but yet I know him not.
Macd. My ever Gentle Couzin! Welcom.
Malc. I know him now.
Kind Heaven remove the Means that makes us strangers.
Len. Amen.
Macd. What looks does *Scotland* bear?
Len. Alas poor Countrey, almost afraid to know it self.
It can't be call'd our Mother but our Grave; where nothing,
But who knows nothing is once seen to smile?
Where sighs, and groans, and shrieks that rend the air,
Are made, not mark'd, where violent sorrow seem
A Modern Extasie: there Bells

Are always ringing, and no Man asks for whom;
There good Mens lives expire e're they sicken.
Macd. Oh Relation! too nice, and yet too true.
Malc. What's the newest grief?
Len. That of an hours age is out of date,
Each Minute brings a new one.
Macd. How does my Wife?
Len. Why well.
Macd. And all my Children?
Len. Well too.
Macd. The Tirant has not quarrell'd at their peace?
Len. No, they were well at peace when I left 'em
Macd. Be not so sparing of your speech. How goe'st?
Len. When I came hither to transport the tidings,
Which I have heavily born, there ran a rumour
Of many Worthy Men that rose into a head,
Which was to my Belief; witness the rather,
For that I saw the Tirants Power a foot.
Now, is the time of help; your Eye in *Scotland*
Would create Soldiers, and make Women fight.
Malc. Be't their Comfort,
We are coming thither: Gracious *England* hath
Lent us good *Seymour*, and ten thousand Men.
Len. Wou'd I cou'd answer this comfort with the like;
But I have words,
That would be utter'd in the desart air,
Where no Manr ear should hear'em.
Macd. What concern they? the general cause,
Or is't a grief due to some single breast?
Len: All honest Minds must share in't;
But the main part pertains to you.
Macd: If it be mine, keep it not from Me.
Len: Let not your ears condemn my tongue for ever,
When they shall possess them with the heaviest sound
That ever yet they heard.
Macd: At once I guess, yet am afraid to know,
Len: Your Castle is surpriz'd, your Wife and Children.
Savagely Murder'd: to relate the Manner,
Were to increase the Butchery of them,
By adding to their fall the Death of You.
Malc: Merciful Heaven! Noble *Macduff*
Give sorrow words; the grief that does not speak,
Whispers the o're charg'd heart, and bids it break.
Macd: My Children too?
Len: Your Wife, and both your Children,
Macd: And I not with them dead? Both, both my Children
Did you say; my Two?
Len: I have said,
Macd: Be comforted;

Let's make us Cordials of our great Revenues,
To cure this deadly Grief.
Macd: He has no Children, nor can he feel
A fathers Grief: Did you say all my Children?
Oh hellish ravenous Kite! all three at one swoop!
Malc: Dispute it like a Man.
Macd: I shall.
But I must first too feel it as a Man.
I cannot but remember such things were,
And were most precious to me: Did Heaven look on,
And would not take their part? sinful *Macduff*,
They were all struck for thee; for thee they fell:
Not for their own offences; but for thine.
Malc: Let this give Edges to our Swords; let your tears
Become Oyl to our kindled Rage.
Macd: Oh I could play the Woman with my Eyes,
And brag on't with my tongue; kind Heavens bring this
Dire Friend of *Scotland*, and my self face to face,
And set him within the reach of my keen Sword.
And if he outlives that hour, may Heaven forgive
His sins, and punish Me for his escape.
Malc: Let's hasten to the Army, since *Macbeth*
Is ripe for fall.
Macd. Heaven give our quarrel but as good success
As it hath Justice in't: Kind Powers above
Grant Peace to us, whilst we take his away;
The Night is long that never finds a Day. [*Exeunt.*

ACT. V. Scen. I.

[*Enter* Seaton, *and a* Lady.]
Lady: I have seen her rise from her bed, throw
Her Night-Gown on her, unlock her Closet,
Take forth Paper, fold it, write upon't, read it,
Afterwards Seal it, and again return to Bed,
Yet all this while in a most fast sleep.
Seat: 'Tis strange she should receive the Benefit
Of sleep, and do the Effects of waking.
In this disorder what at any time have
You heard her say?
Lady. That Sir, which I will not report of her.
Seat: You may to Me; and 'tis most meet you shou'd.
Lady. Neither to You, nor any one living;
Having no witness to confirm my Speech.

[*Enter* Lady Macbeth.]

See here she comes: observe her, and stand close.

Seat. You see her eyes are open.

Lady. Ay, But her Sense is shut.

Seat. What is't she does now? look how she rubs her hands:

Lady. It is an accustom'd action with her to seem
Thus washing her hands: I have known
Her continue in this a quarter of an hour.

Lady Mb. Yet out, out, here's a spot.

Seat. Heark, she speaks.

Lady Mb. Out, out, out I say. One, two: Nay then
'Tis time to do't: Fy my Lord, fy, a Soldier,
And affraid? what need we fear? who knows it?
There's none dares call our Power to account:
Yet who would have thought the old Man had
So much Blood in him.

Seat. Do you mark that?

Lady Mb. Macduff had once a Wife; where is she now?
Will these Hands n'ere be clean? Fy my Lord,
You spoil all with this starting: Yet here's
A smell of blood; not all the perfumes of *Arabia*
Will sweeten this little Hand. Oh, Oh, Oh.

[*Exit.*

Scen. II.

Enter *Donalbain* and *Flean*, met by *Lenox*.

Len. Is not that *DONALBAIN* and young *Flean*, *Banquo's* Son.

Don. Who is this my worthy Friend?

Len. I by your presence feel my hopes full blown,
Which hitherto have been but in the Bud.
What happy gale has brought you here to see
Your Fathers Death Reveng'd?

Don. Hearing of aid sent by the *English* King,
To check the Tirants Insolence; I am come
From *Ireland*:

Flea. And I from *France*, we are but newly met.

Don. Where's my Brother?

Len. He and the Good *Macduff* are with the Army
Behind the Wood.

Don. What do's the Tyrant now?

Len. He strongly Fortifies in *Dunsinane*;
Some say he is Mad, others who Love him less,
Call it a Valiant Fury; but what e're
The matter is, there is a Civil War
Within his Bosom; and he finds his Crown
Sit loose about him: His Power grows less,
His Fear grows greater still.

Don. Let's haste and meet my Brother,
My Interest is Grafted into his,

And cannot Grow without it.
Len. So may you both Out-grow unlucky Chance,
And may the Tyrant's Fall that Growth Advance.
[*Exeunt.*

Scene III.

Enter *Macbeth*, *Seat.* and *Attendants.*

Macb. Bring me no more Reports: Let 'em flie all
Till *Byrnam* Wood remove to *Dunsinane*
I cannot fear. What's the Boy *Malcome*? What
Are all the *English?* Are they not of Women
Born? And t'all such I am Invincible,
Then flie false *Thanes*,
By your Revolt you have inflam'd my Rage,
And now have Borrowed *English* Blood to quench it.

Enter a Messenger.

Now Friend, what means thy change of Countenance?
Mess. There are Ten Thousand, Sir,
Macb. What, Ghosts?
Mess. No, Armed men.
Macb. But such as shall be Ghosts e're it be Night.
Art thou turn'd Coward too, since I made thee Captain:
Go Blush away thy Paleness, I am sure
Thy Hands are of another Colour; thou hast Hands
Of Blood, but Looks of Milk.
Mess. The *English* Force so please you——
Macb. Take thy Face hence.
He has Infected me with Fear
I am sure to die by none of Woman morn.
And yet the *English* Drums beat an Alarm,
As fatal to my Life as are the Crokes
Of *Ravens*, when they Flutter about the Windows
Of departing men.
My Hopes are great, and yet me-thinks I fear
My Subjects cry out Curses on my Name,
Which like a North-wind seems to blast my Hopes:
Seat. That Wind is a contagious Vapour exhal'd from Bloo

Enter Second *Messenger.*

What News more?
2. *Mess.* All's confirm'd my Leige, that was Reported.
Macb. And my Resolves in spite of Fate shall be as firmly.
Send out more Horse; and Scour the Country round.
How do's my Wife?
Seat. Not so Sick, my Lord, as She is Troubled
With disturbing Fancies, that keep Her from Her rest.
Macb. And I, me-thinks, am Sick of her Disease:
Seaton send out; Captain, the *Thanes* flie from thee:
Wou'd she were well, I'de quickly win the Field,

Stay *Seaton*, stay, I'le bear you company,
The *English* cannot long maintain the Fight;
They come not here to Kill, bnt to be Slain;
Send out our Scouts.
Seat. Sir, I am gone.
Aside] Not to Obey your Orders, but the Call of Justice.
I'le to the *English* Train whose Hopes are built
Upon their Cause, and not on Witches Prophesies. [*Exit.*
Macb. Poor *Thanes*, you vainly hope for Victory:
You'l find *Macbeth* Invincible; or if
He can be O'recome, it must be then
By *Birnam Oaks*, and not by English-men. [*Exit.*

Scen. IV.

Enter *Malcom*, *Donalbain*, *Seymor*, *Macduff*, *Lenox* *Flean*, *Souldiers.*

Malc. The Sun shall see us Drain the Tyrants Blood
And Dry up *Scotlands* Tears: How much we are
Oblig'd to *England*, which like a kind Neighbour
Lift's us up when we were Fall'n below
Our own Recovery.
Seym. What Wood is this before us?
Malc. The Wood of *Birnam.*
Seym. Let every Souldier hew him down a Bough,
And bear't before him: By that we may
Keep the number of our Force undiscover'd
By the Enemy.
Malc. It shall be done. We Learn no more then that
The Confident Tyrant keeps still in *Dunsinane*,
And will endure a Seige.
He is of late grown Conscious of his Guilt,
Which makes him make that City his Place of Refuge.
Macd. He'l find even there but little Safety;
His very Subjects will aginst him Rise.
So Travellers Flie to an Aged Barn
For Shelter from the Rain; when the next Shock
Of Wind throws Down that Roof upon their Heads,
From which they hop'd for Succour.
Len. The wretched Kernes which now like Boughs are ty'd,
To forc'd Obedience; will when our Swords
Have Cut those Bonds, start from Obedience.
Malc. May the Event make good our Guess:
Macd. It must, unless our Resolutions fail
They'l kindle, Sir, their just Revenge at ours:
Which double Flame will Singe the Wings of all
The Tyrants hopes; depriv'd of those Supports,
He'l quickly Fall.
Seym. Let's all Retire to our Commands; our Breath

Spent in Discourse does but defer his Death,
And but delays our Vengeance,
Macd. Come let's go.
The swiftest hast is for Revenge too slow.
[*Exeunt.*

Enter *Macbeth*, and *Souldiers.*

Macb. Hang out our Banners proudly o're the Wall,
The Cry is still, they Come: Our Castles Strength
Will Laugh a Siege to Scorn: Here let them lie
Till Famine eat them up: Had *Seaton* still
Been ours, and others who now Increase the Number
Of our Enemies, we might have met 'em
Face to Face. [*Noise within.*
What Noise is that?
Ser. It seems the Cry of Women.
Macb. I have almost forgot the Taste of Fears,
The time has been that Dangers have been my Familiars.
Wherefore was that Cry?
Ser. Great, Sir, the Queen is Dead.
Macb. She should have Di'd hereafter,
I brought Her here, to see my Victines, not to Die.
To Morrow, to Morrow, and to Morrow,
Creeps in a stealing pace from Day to Day,
To the last Minute of Recorded Time:
And all our Yesterdays have lighted Fools
To their Eternal Homes: Out, out that Candle,
Life's but a Walking Shaddow, a poor Player
That Struts and Frets his Hour upon the Stage,
And then is Heard no more. It is a Tale
Told by an Ideot, full of Sound and Fury
Signifying Nothing. [*Enter a Messenger.*
Thou comest to use thy Tongue: Thy Story quickly.
Mess. Let my Eyes speak what they have seen,
For my Tongue cannot.
Macb. Thy Eyes speak Terror, let thy Tongue expound
Their Language, or be for ever Dumb.
Mess. As I did stand my Watch upon the Hill,
I lookt towards *Birnam*, and anon me thoughts
The Wood began to move.
Macb. Lyar and Slave.
Mess. Let me endure your Wrath if't be not so:
Within this three Mile may you see it coming,
I say, a moving Grove.
Macb. If thou speakst False, I'll send thy Soul
To th'other World to meet with moving Woods,
And walking Forrests;
There to Possess what it but Dreamt of here.
If thy Speech be true, I care not if thou doest
The same for me. I now begin,

To doubt the Equivocation of the Fiend,
They bid me not to fear till *Birnam* Wood
Should come to *Dansinane*: And now a Wood
Is on its March this way; Arm, Arm.
Since thus a Wood do's in a March appear,
There is no Flying hence, nor Tarrying here:
Methinks I now grow weary of the Sun,
And wish the Worlds great Glass of Life were run.
[*Exeunt.*

Scene. VI.

Enter *Malcome, Seymour, Macduff, Lenox, Flean, Seaton, Donalbain*, and their Army with Boughs.

Malc: Here we are near enough; throw down
Your Leafie Skreens
And shew like those you are. You worthy Uncle
Shall with my Brother and the Noble *Lenox*,
March in the Van, whilst Valiant *Seymour*
And my Self, make up the Gross of the Army,
And follow you with speed.

Sey. Fare well; the Monster has forsook his hold and comes
To offer Battle.

Macd: Let him come on; his Title now
Sits Loose about him, like a Giants Robe
Upon a Dwarfish Thief.

Enter *Macbeth.*

Macb. 'Tis too Ignoble, and too base to Flie;
Who's he that is not of a Woman Born,
For such a one I am to fear, or none.

Enter *Lenox.*

Len. Kind Heaven, I thank thee; have I found thee here;
Oh *Scotland! Scotland!* mayst thou owe thy just
Revenge to this sharp Sword, or this blest Minute.

Macb. Retire fond Man, I wou'd not Kill thee.
Why should *Faulcons* prey on Flies?
It is below *Macbeth* to Fight with Men.

Len. But not to Murder Women.

Macb. Lenox, I pitty thee, thy Arm's too weak.

Len: This Arm has hitherto found good Success
On your Ministers of Blood, who Murder'd
Macduffs Lady, and brave *Banquo*:
Art thou less Mortal then they were? Or more
Exempt from Punishment? Because thou most
Deserv'st it. Have at thy Life.

Macb: Since then thou art in Love with Death, I will
Vouchsafe it thee. [*They fight, Lenox*
Thou art of Woman Born, I'm sure. [*Exit L*

Len: Oh my dear Country, Pardon me that I,
Do in a Cause so great, so quickly Die.

Enter *Macduff.*

Macd. This way the Noise is, Tyrant shew thy Face,
If thou be'st Slain and by no hand of Mine,
My Wife and Childrens Ghosts will haunt me for't.
I cannot Strike
At wretched Slaves, who sell their Lives for Pay;
No, my Revenge shall seek a Nobler Prey.
Through all the Paths of Death, I'le search him out:
Let me but find him, *Fortune.*

Enter *Malcom*, and *Seymor.*

Sey. This way, Great Sir, the Tyrants People Fight
With Fear as great as is his Guilt.

Malc. See who Lies here; the Noble *Lenox* slain,
What Storm has brought this Blood over our
Rising hopes.

Sey. Restrain your Passion, Sir, let's to our Men,
Those who in Noble Causes fall, deserve
Our Pitty, not our Sorrow.
I le bid some Body bear the Body further hence.

[*Exeunt.*

Enter *Macbeth.*

Macb. Why should I play the *Roman* Fool and Fall,
On my own Sword, while I have living Foes
To Conquer; my Wounds shew better upon them.

Enter *Macduff.*

Macd. Turn Hell-Hound, Turn.

Macb. Of all Men else, I have avoided Thee;
But get thee back, my Soul is too much clog'd
With Blood of thine already.

Macd. I'le have no Words, thy Villanies are worse
Then ever yet were Punisht with a Curse.

Macb. Thou mayst as well attempt to Wound the Air,
As me; my Destiny's reserv'd for some Immortal Power,
And I must fall by Miracle; I cannot Bleed.

Macd. Have thy black Deeds then turn'd thee to a Devil.

Macb. Thou wouldst but share the Fate of *Lenox.*

Macd. Is *Lenox* slain? and by a Hand that would Damn all it kills,
But that their Cause preserves 'em.

Macb I have a Prophecy secures my Life.

Macd. I have another which tells me I shall have his Blood,
Who first shed mine.

Macb. None of Woman born can spill my Blood.

Macd. Then let the Devils tell thee, *Macduff*
Was from his Mothers Womb untimely Ript.

Macb. Curst be that Tongue that tells me so,
And double Damn'd be they who with a double sence
Make Promises to our Ears, and Break at last
That Promise to our sight: I will not Fight with thee.

Macd. Then yield thy self a Prisoner to be Led about

The World, and Gaz'd on as a Monster, a Monster
More Deform'd then ever Ambition Fram'd,
Or Tyrannie could shape.
Macb. I scorn to Yield. I will in spite of Enchantment
Fight with thee, though *Birnam* Wood be come
To *Dunsinane*:
And thou art of no Woman Born, I'le try,
If by a Man it be thy Fate to Die. { *They Fight, Macbeth falls. They shout within*
Macd. This for my Royal Master *Duncan*,
This for my dearest Friend my Wife,
This for those Pledges of our Loves, my Children.
Hark I hear a Noise, sure there are more [*Shout within.*
Reserves to Conquer.
I'le as a Trophy bear away his Sword,
To witness my Revenge. [*Exit Macduff.*
Macb. Farewell vain World, and what's most vain in it,
[*Ambition Dies.*
Enter *Malcolm*, *Seymour*, *Donalbain*, *Flean*, *Seaton*, and *Souldiers*.
Malc. I wish *Macduff* were safe Arriv'd, I am
In doubt for him; for *Lenox* I'me in grief.
Seym. Consider *Lenox*, Sir, is nobly Slain:
They who in Noble Causes fall, deserve
Our Pity, not our Sorrow. Look where the Tyrant is.
Seat. The Witches, Sir, with all the Power of Hell,
Could not preserve him from the Hand of Heaven.
Enter *Macduff* with *Macbeths* Sword.
Macd. Long Live *Malcolm*, King of *Scotland*, so you are;
And though I should not Boast, that one
Whom Guilt might easily weigh down, fell
By my hand; yet here I present you with
The Tyrants Sword, to shew that Heaven appointed
Me to take Revenge for you, and all
That Suffered by his Power.
Malc. Macduff, we have more Ancient Records
Then this of your successful Courage.
Macd. Now *Scotland*, thou shalt see bright Day again,
That Cloud's remov'd that did Ecclipse thy Sun,
And Rain down Blood upon thee: As your Arms
Did all contribute to this Victory;
So let your Voices all concur to give
One joyful Acclamation.
Long Live Malcolm, King of Scotland.
Malc. We shall not make a large Expence of time
Before we Reckon with your several Loves,
And make us even with you; *Thanes* and Kinsman,
Henceforth be Earls, the first that ever *Scotland*
Saw Honour'd with that Title: And may they still Flourish

On your Families; though like the Laurels
You have Won to Day; they Spring from a Field of Blood.
Drag his Body hence, and let it Hang upon
A Pinnacle in *Dunsinane*, to shew
To shew to future Ages what to those is due,
Who others Right, by Lawless Power pursue.
Macd. So may kind Fortune Crown your Raign with Peace,
As it has Crown'd your Armies with Success;
And may the Peoples Prayers still wait on you,
As all their Curses did *Macbeth* pursue:
His Vice shall make your Virtue shine more Bright,
As a Fair Day succeeds a Stormy Night.

FINIS. Actus V.

THE SOURCE OF THE PLOT.

THE historical incidents (if a medley of fable and tradition may be accounted historical) in the tragedy of 'Macbeth' are found in the *Scotorum Historiæ* of HECTOR BOECE, first printed at Paris in 1526. This Boece, or Boyce, was the first Principal of King's College, Aberdeen, and his work was translated into the Scotch dialect by JOHN BELLENDEN, archdeacon of Moray, in 1541. Messrs CLARK and WRIGHT say that there is 'reason to think that HOLINSHED consulted this translation. The name Macbeth itself may even have been taken from Bellenden, as a rendering of the "Maccabæus" of Boece, and from the same source may have been derived the translation of *solatrum amentiale* by "Mekilwort." Be this as it may, Holinshed is Shakespeare's authority, Hector Boece is Holinshed's, and Boece follows Fordun, adding to him, however, very freely.' Although Shakespeare obtained the materials for the plot of this tragedy from Holinshed, yet he did not confine himself to the history of 'Macbeth,' for around the murder of Duncan he weaves certain details which are historically connected with the murder of King Duffe, the great-grandfather of Lady Macbeth. How far Shakespeare diverged from the chronicler, especially in the character of Banquo, the student can best determine for himself by means of the following extracts, which contain all the passages referred to throughout the play by the various commentators. The text here given is that of the edition of 1587.

It appears that King Duffe, who commenced his reign 'in the yeare after the incarnation 968, as saith Hector Boetius,' treated 'diuers robbers and pillers of the common people' in a style which created no small offence; some were executed, and the rest were obliged 'either to get them ouer into Ireland, either else to learne some manuall occupation wherewith to get their liuing, yea though they were neuer

so great gentlemen borne.' There was therefore great murmuring at such rigorous reforms. But,

'In the meane time the king [Duffe] fell into a languishing disease, not so greeuous as strange, for that none of his physicians could perceiue what to make of it. For there was seene in him no token, that either choler, melancholie, flegme, or any other vicious humor did any thing abound, whereby his bodie should be brought into such decaie and consumption (so as there remained vnneth anie thing vpon him saue skin and bone.)

'And sithens it appeared manifestlie by all outward signes and tokens, that naturall moisture did nothing faile in the vitall spirits, his colour also was fresh and faire to behold, with such liuelines of looks, that more was not to be wished for; he had also a temperat desire and appetite to his meate & drinke, but yet could he not sleepe in the night time by any prouocations that could be deuised, but still fell into exceeding sweats, which by no means might be restreined. The physicians perceiuing all their medicines to want due effect, yet to put him in some comfort of helpe, declared to him that they would send for some cunning physicians into forreigne parts, who happilie being inured with such kind of diseases, should easilie cure him, namelie so soone as the spring of the yeare was once come, which of it selfe should helpe much thervnto.'

The Chronicle goes on to state that the 'king being sicke yet he regarded iustice to be executed,' and that a rebellion which arose was kept from his knowledge, 'for doubt of increasing his sicknes.' It then proceeds:

'But about that present time there was a murmuring amongst the people, how the king was vexed with no naturall sicknesse, but by sorcerie and magicall art, practised by a sort of witches dwelling in a towne of Murreyland, called Fores.

'Wherevpon, albeit the author of this secret talke was not knowne: yet being brought to the kings eare, it caused him to send foorthwith certeine wittie persons thither, to inquire of the truth. They that were thus sent, dissembling the cause of their iornie, were receiued in the darke of the night into the castell of Fores by the lieutenant of the same, called Donwald, who continuing faithfull to the king, had kept that castell against the rebels to the kings vse. Vnto him therefore these messengers declared the cause of their comming, requiring his aid for the accomplishment of the kings pleasure.

'The souldiers, which laie there in garrison had an inkling that there was some such matter in hand as was talked of amongst the people; by reason that one of them kept as concubine a yoong woman, which was daughter to one of the witches as his paramour, who told him the whole maner vsed by hir mother & other hir companions, with their intent also, which was to make awaie the king. The souldier hauing learned this of his lemman, told the same to his fellowes, who made report to Donwald, and hee shewed it to the kings messengers, and therwith sent for the yoong damosell which the souldier kept, as then being within the castell, and caused hir vpon streict examination to confesse the whole matter as she had seene and knew. Wherevpon learning by hir confession in what house in the towne it was where they wrought there mischiefous mysterie, he sent foorth souldiers, about the middest of the night, who breaking into the house, found one of the witches rosting vpon a woodden broch an image of wax at the fier, resembling in each feature the kings person, made and deuised (as is to be thought) by craft and art of the diuell: an other of them sat reciting certeine words of inchantment, and still basted the image with a certeine liquor verie busilie.

I, iii, 23.

'The souldiers finding them occupied in this wise, tooke them togither with the image, and led them into the castell, where being streictlie examined for what purpose they went about such manner of inchantment, they answered, to the end to make away the king: for as the image did waste afore the fire, so did the bodie of the king breake foorth in sweat. And as for the words of inchantment, they serued to keepe him still waking from sleepe, so that as the wax euer melted, so did the kings flesh: by the which meanes it should haue come to passe, that when the wax was once cleane consumed, the death of the king should immediatlie follow. So were they taught by euill spirits, and hired to worke the feat by the nobles of Murrey land. The standers by, that heard such an abhominable tale told by these witches, streightwaies brake the image, and caused the witches (according as they had well deserued) to bee burnt to death.

'It was said, that the king, at the verie same time that these things were a dooing within the castell of Fores, was deliuered of his languor, and slept that night without anie sweat breaking foorth vpon him at all, & the next daie being restored to his strength, was able to doo anie maner of thing that lay in man to doo, as though he had not beene sicke before anie thing at all. But howsoeuer it came to passe, truth it is, that when he was restored to his perfect health, he gathered a power of men, & with the same went into Murrey land against the rebels there, and chasing them from thence, he pursued them into Rosse, and from Rosse into Cathnesse, where apprehending them, he brought them backe vnto Fores, and there caused them to be hanged vp, on gallows and gibets.

'Amongest them there were also certeine yoong gentlemen, right beautifull and goodlie personages, being neere of kin vnto Donwald capteine of the castell, and had beene persuaded to be partakers with the other rebels, more through the fraudulent counsell of diuerse wicked persons, than of their owne accord: wherevpon the foresaid Donwald lamenting their case, made earnest labor and sute to the king to haue begged their pardon; but hauing a plaine deniall, he conceiued such an inward malice towards the king, (though he shewed it not outwardlie at the first) that the same continued still boiling in his stomach, and ceased not, till through setting on of his wife, and in reuenge of such vnthankefulnesse, hee found meanes to murther the king within the foresaid castell of Fores where he vsed to soiourne. For the king being in that countrie, was accustomed to lie most commonlie within the same castell, hauing a speciall trust in Donwald, as a man whom he neuer suspected.

'But Donwald, not forgetting the reproch which his linage had susteined by the execution of those his kinsmen, whome the king for a spectacle to the people had caused to be hanged, could not but shew manifest tokens of great griefe at home amongst his familie: which his wife perceiuing, ceassed not to trauell with him, till she vnderstood what the cause was of his displeasure. Which at length when she had learned by his owne relation, she as one that bare no lesse malice in hir heart towards the king, for the like cause on hir behalfe, than hir husband did for his friends, counselled him (sith the king oftentimes vsed to lodge in his house without anie gard about him, other than the garrison of the castell, which was wholie at his commandement) to make him awaie, and shewed him the meanes wherby he might soonest accomplish it.

'Donwald thus being the more kindled in wrath by the words of his wife, determined to follow hir aduise in the execution of so heinous an act. Whervpon deuising with himselfe for a while, which way hee might best accomplish his curssed intent, at length he gat opportunitie, and sped his purpose as followeth. It chanced

that the king vpon the daie before he purposed to depart foorth of the castell, was long in his oratorie at his praiers, and there continued till it was late in the night. At the last, comming foorth, he called such afore him as had faithfullie serued him in pursute and apprehension of the rebels, and giuing them heartie thanks, he bestowed sundrie honorable gifts amongst them, of the which number Donwald was one, as he that had beene euer accounted a most faithfull seruant to the king.

'At length, hauing talked with them a long time, he got him into his priuie chamber, onelie with two of his chamberlains, who hauing brought him to bed, came foorth againe, and then fell to banketting with Donwald and his wife, who had prepared diuerse delicate dishes, and sundrie sorts of drinks for their reare supper or collation, wherat they sate vp so long, till they had charged their stomachs with such full gorges, that their heads were no sooner got to the pillow, but asleepe they were so fast, that a man might haue remooued the chamber ouer them, sooner than to haue awaked them out of their droonken sleepe. I, vii, 63.

'Then Donwald, though he abhorred the act greatlie in his heart, yet through instigation of his wife, hee called foure of his seruants vnto him (whome he had made priuie to his wicked intent before, and framed to his purpose with large gifts) and now declaring vnto them, after what sort they should worke the feat, they gladlie obeied his instructions, & speedilie going about the murther, they enter the chamber (in which the king laie) a little before cocks crow, where they secretlie cut his throte as he lay sleeping, without anie buskling at all: and immediatlie by a posterne gate they caried foorth the dead bodie into the fields, and throwing it vpon an horsse there prouided readie for that purpose, they conuey it vnto a place, about two miles distant from the castell, where they staied, and gat certeine labourers to helpe them to turne the course of a little riuer running through the fields there, and digging a deepe hole in the chanell, they burie the bodie in the same, ramming it vp with stones and grauell so closelie, that setting the water in the right course againe, no man could perceiue that anie thing had beene newlie digged there. This they did by order appointed them by Donwald as is reported, for that the bodie should not be found, & by bleeding (when Donwald should be present) declare him to be guiltie of the murther. For such an opinion men haue, that the dead corps of anie man being slaine, will bleed abundantlie if the murtherer be present. But for what consideration soeuer they buried him there, they had no sooner finished the worke, but that they slue them whose helpe they vsed herein, and streightwaies therevpon fled into Orknie.

'Donwald, about the time that the murther was in dooing, got him amongst them that kept the watch, and so continued in companie with them all the residue of the night. But in the morning when the noise was raised in the kings chamber how the king was slaine, his bodie conueied awaie, and the bed all beraied with bloud; he with the watch ran thither, as though he had knowne nothing of the matter, and breaking into the chamber, and finding cakes of bloud in the bed, and on the floore about the sides of it, he foorthwith slue the chamberleins, as guiltie of that heinous murther, and then like a mad man running to and fro, he ransacked euerie corner within the castell, as though it had beene to haue seene if he might haue found either the bodie, or anie of the murtherers hid in anie priuie place: but at length comming to the posterne gate, and finding it open, he burdened the chamberleins, whome he had slaine, with all the fault, they hauing the keies of the gates committed to their keeping all the night, and therefore it could not be otherwise (said he) but that they were of counsell in the committing of that most detestable murther.

'Finallie, such was his ouer earnest diligence in the seuere inquisition and triall of the offendors heerein, that some of the lords began to mislike the matter, and to smell foorth shrewd tokens, that he should not be altogither cleare himselfe. But for so much as they were in that countrie, where hee had the whole rule, what by reason of his friends and authoritie togither, they doubted to vtter what they thought, till time and place should better serue therevnto, and heerevpon got them awaie euerie man to his home. For the space of six moneths togither, after this heinous murther thus committed, there appeered no sunne by day, nor moone by night in anie part of the realme, but still was the skie couered with continuall clouds, and sometimes suche outragious windes arose, with lightenings and tempests, that the people were in great feare of present destruction.' (pp. 149–151.) II, iv, 10.

'Monstrous sights also that were seene within the Scotish kingdome that yeere' [that is, of King Duffe's murder, A. D. 972] 'were these, horsses in Louthian, being of singular beautie and swiftnesse, did eate their owne flesh, and would in no wise taste anie other meate. In Angus there was a gentlewoman brought foorth a child without eies, nose, hand, or foot. There was a sparhawke also strangled by an owle.' (p. 152.) II, iv, 15. II, iv, 13.

Thus far the Chronicle of King Duffe supplied Shakespeare with some of the details and accessories of his tragedy; and we now turn to the history of the hero himself, Macbeth. But there is one other incident recorded by Holinshed, on one of the few intermediate pages of his Chronicle, between the stories of King Duffe and Macbeth, which I cannot but think attracted Shakespeare's notice as he passed from one story to the other, and which was afterward worked up by him in connection with Duncan's murder. As far as I am aware, it has never been noted by any editor or commentator. It seems that Kenneth, the brother, and one of the successors of Duffe, was a virtuous and able prince, and would have left an unstained name had not the ambition to have his son succeed him tempted him to poison secretly his nephew Malcome, the son of Duff and the heir apparent to the throne. Kenneth then obtained from a council at Scone the ratification of his son as his successor. 'Thus might he seeme happie to all men,' continues Holinshed (p. 158), 'but yet to himselfe he seemed most vnhappie as he that could not but still live in continuall feare, least his wicked practise concerning the death of Malcome Duffe should come to light and knowledge of the world. For so commeth it to passe, that such as are pricked in conscience for anie secret offense committed, haue euer an vnquiet mind.' [What follows suggested, I think, to Shakespeare the 'voice,' at II, ii, 35, that cried 'sleep no more.'] 'And (as the fame goeth) it chanced that a voice was heard as he was in bed in the night time to take his rest, vttering vnto him these or the like woords in effect: "Thinke not Kenneth that the wicked slaughter of Malcome Duffe by thee contriued, is kept secret from the knowledge of the eternall God," &c. . . . . The king with this voice being striken into great dread and terror, passed that night without anie sleepe comming in his eies.'

'After Malcolme' [that is, 'after the incarnation of our Saviour 1034 yeeres,'] 'succeeded his nephue Duncane, the sonne of his daughter Beatrice: for Malcolme had two daughters, the one which was this Beatrice, being giuen in mariage vnto one Abbanath Crinen, a man of great nobilitie, and thane of the Isles and west parts of Scotland, bare of that mariage the foresaid Duncane; The other called Doada, was maried vnto Sinell the thane of Glammis, by whom she had issue one Makbeth a valiant gentleman, and one that if he had not beene somewhat cruell of nature, might haue beene thought most woorthie the gouernement of I, iii, 71.

a realme. On the other part, Duncane was so soft and gentle of nature, that the people wished the inclinations and maners of these two cousins to haue beene so tempered and enterchangeablie bestowed betwixt them, that where the one had too much of clemencie, and the other of crueltie, the meane vertue betwixt these two extremities might haue reigned by indifferent partition in them both, so should Duncane haue proued a woorthie king, and Makbeth an excellent capteine. The beginning of Duncans reigne was verie quiet and peaceable, without anie notable trouble; but after it was perceiued how negligent he was in punishing offendors, manie misruled persons tooke occasion thereof to trouble the peace and quiet state of the common-wealth, by seditious commotions which first had their beginnings in this wise.

'Banquho the thane of Lochquhaber, of whom the house of the Stewards is descended, the which by order of linage hath now for a long time inioied the crowne of Scotland, euen till these our daies, as he gathered the finances due to the king, and further punished somewhat sharpelie such as were notorious offendors, being assailed by a number of rebels inhabiting in that countrie, and spoiled of the monie and all other things, had much a doo to get awaie with life, after he had receiued sundrie grieuous wounds amongst them. Yet escaping their hands, after hee was somewhat recouered of his hurts and was able to ride, he repaired to the court, where making his complaint to the king in most earnest wise, he purchased at length that the offendors were sent for by a sergeant at armes, to appeare to make answer vnto such matters as should be laid to their charge: but they augmenting their mischiefous act with a more wicked deed, after they had misused the messenger with sundrie kinds of reproches, they finallie slue him also.

'Then doubting not but for such contemptuous demeanor against the kings regall authoritie, they should be inuaded with all the power the king could make, Makdowald one of great estimation among them, making first a confederacie with his neerest friends and kinsmen, tooke vpon him to be chiefe capteine of all such rebels, as would stand against the king, in maintenance of their grieuous offenses latelie committed against him. Manie slanderous words also, and railing tants this Makdowald vttered against his prince, calling him a faint-hearted milkesop, more meet to gouerne a sort of idle moonks in some cloister, than to haue the rule of such valiant and hardie men of warre as the Scots were. He vsed also such subtill persuasions and forged allurements, that in a small time he had gotten togither a mightie power of men: for out of the westerne Isles there came vnto him a great multitude of people, offering themselues to assist him in that rebellious quarell, and out of Ireland in hope of the spoile came no small number of Kernes and Galloglasses, offering gladlie to serue vnder him, whither it should please him to lead them. I, ii, 14.

'Makdowald thus hauing a mightie puissance about him, incountered with such of the kings people as were sent against him into Lochquhaber, and discomfiting them, by mere force tooke their capteine Malcolme, and after the end of the battell smote off his head. This ouerthrow being notified to the king, did put him in woonderfull feare, by reason of his small skill in warlike affaires. Calling therefore his nobles to a councell, he asked of them their best aduise for the subduing of Makdowald & other the rebels. Here, in sundrie heads (as euer it happeneth) were sundrie opinions, which they vttered according to euerie man his skill. At length Makbeth speaking much against the kings softnes, and ouermuch slacknesse in punishing offendors, whereby they had such time to assemble togither, he promised not-

withstanding, if the charge were committed vnto him and vnto Banquho, so to order the matter, that the rebels should be shortly vanquished & quite put downe, and that not so much as one of them should be found to make resistance within the countrie.

'And euen so it came to passe: for being sent foorth with a new power, at his entring into Lochquhaber, the fame of his comming put the enimies in such feare, that a great number of them stale secretlie awaie from their capteine Makdowald, who neuerthelesse inforced thereto, gaue battell vnto Makbeth, with the residue which remained with him: but being ouercome, and fleeing for refuge into a castell (within the which his wife & children were inclosed) at length when he saw how he could neither defend the hold anie longer against his enimies, nor yet vpon surrender be suffered to depart with life saued, hee first slue his wife and children, and lastlie himselfe, least if he had yeelded simplie, he should haue beene executed in most cruell wise for an example to other. Makbeth entring into the castell by the gates, as then set open, found the carcasse of Makdowald lieng dead there amongst the residue of the slaine bodies, which when he beheld, remitting no peece of his cruell nature with that pitifull sight, he caused the head to be cut off, and set vpon a poles end, and so sent it as a present to the king who as then laie at Bertha. The headlesse trunke he commanded to bee hoong vp vpon an high paire of gallowes.

'Them of the westerne Isles suing for pardon, in that they had aided Makdowald in his tratorous enterprise, he fined at great sums of moneie: and those whome he tooke in Lochquhaber, being come thither to beare armor against the king, he put to execution. Hervpon the Ilandmen conceiued a deadlie grudge towards him, calling him a couenant-breaker, a bloudie tyrant, & a cruell murtherer of them whome the kings mercie had pardoned. With which reprochfull words Makbeth being kindled in wrathfull ire against them, had passed ouer with an armie into the Isles, to haue taken reuenge vpon them for their liberall talke, had he not beene otherwise persuaded by some of his friends, and partlie pacified by gifts presented vnto him on the behalfe of the Ilandmen, seeking to auoid his displeasure. Thus was iustice and law restored againe to the old accustomed course, by the diligent means of Makbeth. Immediatlie wherevpon woord came that Sueno king of Norway was arriued in Fife with a puissant armie, to subdue the whole realme of Scotland.' (pp. 168, 169.)

'The crueltie of this Sueno was such, that he neither spared man, woman, nor child, of what age, condition or degree soeuer they were. Whereof when K. Duncane was certified, he set all slouthfull and lingering delaies apart, and began to assemble an armie in most speedie wise, like a verie valiant capteine: for oftentimes it happeneth, that a dull coward and slouthfull person, constreined by necessitie, becommeth verie hardie and actiue. Therefore when his whole power was come togither, he diuided the same into three battels. The first was led by Makbeth, the second by Banquho, & the king himselfe gouerned in the maine battell or middle ward, wherein were appointed to attend and wait upon his person the most part of all the residue of the Scotish nobilitie. V, vi, 4.

'The armie of Scotishmen being thus ordered, came vnto Culros, where incountering with the enimies, after a sore and cruell foughten battell, Sueno remained victorious, and Malcolme with his Scots discomfited. Howbeit the Danes were so broken by this battell, that they were not able to make long chase on their enimies, but kept themselues all night in order of battell, for doubt least the Scots assembling

togither againe, might haue set vpon them at some aduantage. On the morrow, when the fields were discouered, and that it was perceiued how no enimies were to be found abrode, they gathered the spoile, which they diuided amongst them, according to the law of armes. Then was it ordeined by commandement of Sueno, that no souldier should hurt either man, woman, or child, except such as were found with weapon in hand readie to make resistance, for he hoped now to conquer the realme without further bloudshed.

'But when knowledge was giuen how Duncane was fled to the castell of Bertha, and that Makbeth was gathering a new power to withstand the incursions of the Danes, Sueno raised his tents & comming to the said castell, laid a strong siege round about it. Duncane seeing himselfe thus enuironed by his enimies, sent a secret message by counsell of Banquho to Makbeth, commanding him to abide at Inchcuthill, till he heard from him some other newes. In the meane time Duncane fell in fained communication with Sueno, as though he would haue yeelded vp the castell into his hands, vnder certeine conditions, and this did he to driue time, and to put his enimies out of all suspicion of anie enterprise ment against them, till all things were brought to passe that might serue for the purpose. At length, when they were fallen at a point for rendring vp the hold, Duncane offered to send foorth of the castell into the campe greate prouision of vittels to refresh the armie, which offer was gladlie accepted of the Danes, for that they had beene in great penurie of sustenance manie daies before.

IV, iii, 135.

'The Scots heerevpon tooke the iuice of mekilwoort berries, and mixed the same in their ale and bread, sending it thus spiced & confectioned, in great abundance vnto their enimies. They reioising that they had got meate and drinke sufficient to satisfie their bellies, fell to eating and drinking after such greedie wise, that it seemed they stroue who might deuoure and swallow vp most, till the operation of the berries spread in such sort through all the parts of their bodies, that they were in the end brought into a fast dead sleepe, that in manner it was vnpossible to awake them. Then foorthwith Duncane sent vnto Makbeth, commanding him with all diligence to come and set vpon the enimies, being in easie point to be ouercome. Makbeth making no delaie, came with his people to the place, where his enimies were lodged, and first killing the watch, afterwards entered the campe, and made such slaughter on all sides without anie resistance, that it was a woonderfull matter to behold, for the Danes were so heauie of sleepe, that the most part of them were slaine and neuer stirred: other that were awakened either by the noise or other waies foorth, were so amazed and dizzie headed vpon their wakening, that they were not able to make anie defense: so that of the whole number there escaped no more but onelie Sueno himselfe and ten other persons, by whose helpe he got to his ships lieng at rode in the mouth of Taie.

I, iii, 84.

'The most part of the mariners, when they heard what plentie of meate and drinke the Scots had sent vnto the campe, came from the sea thither to be partakers thereof, and so were slaine amongst their fellowes: by meanes whereof when Sueno perceiued how through lacke of mariners he should not be able to conueie awaie his nauie, he furnished one ship throughlie with such as were left, and in the same sailed backe into Norwaie, cursing the time that he set forward on this infortunate iournie. The other ships which he left behind him, within three daies after his departure from thence, were tossed so togither by violence of an east wind, that beating and rushing one against another, they sunke there, and lie in the same place euen vnto these daies, to the great danger of other such ships as come on that coast: for

being couered with the floud when the tide commeth, at the ebbing againe of the same, some part of them appeere aboue water.

'The place where the Danish vessels were thus lost, is yet called Drownelow sands. This ouerthrow receiued in manner afore said by Sueno, was verie displeasant to him and his people, as should appeere, in that it was a custome manie yeeres after, that no knights were made in Norwaie, except they were first sworne to reuenge the slaughter of their countriemen and friends thus slaine in Scotland. The Scots hauing woone so notable a victorie, after they had gathered & divided the spoile of the field, caused solemne processions to be made in all places of the realme, and thanks to be giuen to almightie God, that had sent them so faire a day ouer their enimies. But whilest the people were thus at their processions, woord was brought that a new fleet of Danes was arriued at Kingcorne, sent thither by Canute king of England, in reuenge of his brother Suenos ouerthrow. To resist these enimies, which were alreadie landed, and busie in spoiling the countrie; Makbeth and Banquho were sent with the kings authoritie, who hauing with them a conuenient power, incountred the enimies, slue part of them, and chased the other to their ships. They that escaped and got once to their ships, obteined of Makbeth for a great summe of gold, that such of their friends as were slaine at this last bickering, might be buried in saint Colmes Inch. In memorie whereof, manie old sepultures are yet in the said Inch, there to be seene grauen with the armes of the Danes, as the maner of burieng noble men still is, and heeretofore hath beene vsed. I, ii, 62.

'A peace was also concluded at the same time betwixt the Danes and Scotishmen, ratified (as some haue written) in this wise: That from thencefoorth the Danes should neuer come into Scotland to make anie warres against the Scots by anie maner of meanes. And these were the warres that Duncane had with forren enimies, in the seventh yeere of his reigne. Shortlie after happened a strange and vncouth woonder, which afterward was the cause of much trouble in the realme of Scotland, as ye shall after heare. It fortuned as Makbeth and Banquho iournied towards Fores, where the king then laie, they went sporting by the waie togither without other companie, saue onelie themselues, passing thorough the woods and fields, when suddenlie in the middest of a laund, there met them three women in strange and wild apparell, resembling creatures of elder world, whome when they attentiuelie beheld, woondering much at the sight, the first of them spake and said; All haile Makbeth, thane of Glammis (for he had latelie entered into that dignitie and office by the death of his father Sinell.) The second of them said; Haile Makbeth thane of Cawder. But the third said; All haile Makbeth that heereafter shalt be king of Scotland. I, ii, 1. I, iii, 71.

'Then Banquho; What manner of women (saith he) are you, that seeme so little fauourable vnto me, whereas to my fellow heere, besides high offices, ye assigne also the kingdome, appointing foorth nothing for me at all? Yes (saith the first of them) we promise greater benefits vnto thee, than vnto him, for he shall reigne in deed, but with an vnluckie end: neither shall he leaue anie issue behind him to succeed in his place, where contrarilie thou in deed shalt not reigne at all, but of thee those shall be borne which shall gouern the Scotish kingdome by long order of continuall descent. Herewith the foresaid women vanished immediatlie out of their sight. This was reputed at the first but some vaine fantasticall illusion by Makbeth and Banquho, insomuch that Banquho would call Mackbeth in iest, king of Scotland; and Mackbeth againe would call him in sport likewise, the father of manie kings. But afterwards the common opinion was, that these women were I, iii, 53.

either the weird sisters, that is (as ye would say) the goddesses of destinie, or else some nymphs or feiries, indued with knowledge of prophesie by their necromanticall science, bicause euerie thing came to passe as they had spoken. For shortlie after, the thane of Cawder being condemned at Fores of treason against the king committed; his lands, liuings, and offices were giuen of the kings liberalitie to Mackbeth.

'The same night after, at supper, Banquho iested with him and said; Now Mackbeth thou hast obteined those things which the two former sisters prophesied, there remaineth onelie for thee to purchase that which the third said should come to passe. Wherevpon Mackbeth reuoluing the thing in his mind, began euen then to deuise how he might atteine to the kingdome: but yet he thought with himselfe that he must tarie a time, which should aduance him thereto (by the diuine prouidence) as it had come to passe in his former preferment. But shortlie after it chanced that king Duncane, hauing two sonnes by his wife which was the daughter of Siward earle of Northumberland, he made the elder of them called Malcolme prince of Cumberland, as it were thereby to appoint him his successor in the kingdome, immediatlie after his deceasse. Mackbeth sore troubled herewith, for that he saw by this meanes his hope sore hindered (where, by the old lawes of the realme, the ordinance was, that if he that should succeed were not of able age to take the charge vpon himselfe, he that was next of bloud vnto him should be admitted) he began to take counsell how he might vsurpe the kingdome by force, hauing a iust quarell so to doo (as he tooke the matter) for that Duncane did what in him lay to defraud him of all maner of title and claime, which he might in time to come, pretend vnto the crowne.

V, ii, 2.

I, iv, 39.

'The woords of the three weird sisters also (of whom before ye haue heard) greatlie incouraged him herevnto, but speciallie his wife lay sore vpon him to attempt the thing, as she that was verie ambitious, burning in vnquenchable desire to beare the name of a queene. At length therefore, communicating his purposed intent with his trustie friends, amongst whome Banquho was the chiefest, vpon confidence of their promised aid, he slue the king at Enuerns, or (as some say) at Botgosuane, in the sixt yeare of his reigne. Then hauing a companie about him of such as he had made priuie to his enterprise, he caused himselfe to be proclamed king, and foorthwith went vnto Scone, where (by common consent) he receiued the inuesture of the kingdome according to the accustomed maner. The bodie of Duncane was first conueied vnto Elgine, & there buried in kinglie wise; but afterwards it was remoued and conueied vnto Colmekill, and there laid in a sepulture amongst his predecessors, in the yeare after the birth of our Sauiour, 1046.

II, iv, 31.

II, iv, 34.

'Malcolme Cammore and Donald Bane the sons of king Duncane, for feare of their liues (which they might well know that Mackbeth would seeke to bring to end for his more sure confirmation in the estate) fled into Cumberland, where Malcolme remained, till time that saint Edward the sonne of Etheldred recouered the dominion of England from the Danish power, the which Edward receiued Malcolme by way of most friendlie enterteinment: but Donald passed ouer into Ireland, where he was tenderlie cherished by the king of that land. Mackbeth, after the departure thus of Duncanes sonnes, vsed great liberalitie towards the nobles of the realme, thereby to win their fauour, and when he saw that no man went about to trouble him, he set his whole intention to mainteine iustice, and to punish all enormities and abuses, which had chanced through the feeble and slouthfull administration of Dun-[illegible]' (pp. 169–171.)

[And so vigorously did Macbeth carry out his reforms, that 'these theeues, barrettors, and other oppressors of the innocent people' . . . . 'were streight waies apprehended by armed men, and trussed vp in halters on gibbets, according as they had iustlie deserued. The residue of misdooers that were left, were punished and tamed in such sort, that manie yeares after all theft and reiffings were little heard of, the people inioieng the blissefull benefit of good peace and tranquilitie. Mackbeth shewing himselfe thus a most diligent punisher of all iniuries and wrongs attempted by anie disordered persons within his realme, was accounted the sure defense and buckler of innocent people; and hereto he also applied his whole indeuor, to cause yoong men to exercise themselues in vertuous maners, and men of the church to attend their diuine seruice according to their vocations.

'He caused to be slaine sundrie thanes, as of Cathnes, Sutherland, Stranauerne, and Ros, because through them and their seditious attempts, much trouble dailie rose in the realme.' . . . . 'To be briefe, such were the woorthie dooings and princelie acts of this Mackbeth in the administration of the realme, that if he had atteined therevnto by rightfull means, and continued in vprightnesse of iustice as he began, till the end of his reigne, he might well haue beene numbred amongest the most noble princes that anie where had reigned. He made manie holesome laws and statutes for the publike weale of his subiects.' Holinshed here 'sets foorth according to Hector Boetius' some of the laws made by Macbeth, and for one of them the king certainly deserves a handsome notice from some of our most advanced reformers of the present day: 'The eldest daughter shall inherit hir fathers lands, as well as the eldest sonne should, if the father leaue no sonne behind him.']

'These and the like commendable lawes Makbeth caused to be put as then in vse, gouerning the realme for the space of ten yeares in equall iustice. But this was but a counterfet zeale of equitie shewed by him, partlie against his naturall inclination to purchase thereby the fauour of the people. Shortlie after, he began to shew what he was, in stead of equitie practising crueltie. For the pricke of conscience (as it chanceth euer in tyrants, and such as atteine to anie estate by vnrighteous means) caused him euer to feare, least he should be serued of the same cup as he had ministred to his predecessor. The woords also of the three weird sisters, would not out of his mind, which as they promised him the kingdome, so likewise did they promise it at the same time vnto the posteritie of Banquho. He willed therefore the same Banquho with his sonne named Fleance, to come to a supper that he had prepared for them, which was in deed, as he had deuised, present death at the hands of certeine murderers, whom he hired to execute that deed, appointing them to meete with the same Banquho and his sonne without the palace, as they returned to their lodgings, and there to slea them, so that he would not haue his house slandered, but that in time to come he might cleare himselfe, if anie thing were laid to his charge vpon anie suspicion that might arise.

I, vii, 11.

III, vi, 8.

III, i, 131.

'It chanced yet by the benefit of the darke night, that though the father were slaine, the sonne yet by the helpe of almightie God reseruing him to better fortune, escaped that danger: and afterwards hauing some inkeling (by the admonition of some friends which he had in the court) how his life was sought no lesse than his fathers, who was slaine not by chancemedlie (as by the handling of the matter Makbeth woould haue had it to appeare) but euen vpon a prepensed deuise: wherevpon to auoid further perill he fled into Wales.' (p. 172.)

[The old historian here makes a digression in order to 'rehearse the originall line

of those kings, which haue descended from the foresaid Banquho.' After what has been cited at I, iii, 67, and III, iii, 18, it is scarcely worth while here to note more than that (according to Holinshed) Fleance's great-grandson Alexander had two sons, from one of whom descended 'the earles of Leuenox and Dernlie,' and from the other came Walter Steward, who 'maried Margerie Bruce daughter to king Robert Bruce, by whome he had issue king Robert the second of that name' (p. 173), 'the first' (says FRENCH, p. 291) 'of the dynasty of Stuart, which continued to occupy the throne until the son of Mary Queen of Scots, James, the sixth of the name, was called to the throne of England, as JAMES the First.']

'But to returne vnto Makbeth, in continuing the historie, and to begin where I left, ye shall vnderstand that after the contriued slaughter of Banquho, nothing prospered with the foresaid Makbeth: for in maner euerie man began to doubt his owne life, and durst vnneth appeare in the kings presence; and euen as there were manie that stood in feare of him, so likewise stood he in feare of manie, in such sort that he began to make those awaie by one surmised cauillation or other, whome he thought most able to worke him anie displeasure.

'At length he found such sweetnesse by putting his nobles thus to death, that his earnest thirst after bloud in this behalfe might in no wise be satisfied: for ye must consider he wan double profite (as hee thought) hereby: for first they were rid out of the way whome he feared, and then againe his coffers were inriched by their goods which were forfeited to his vse, whereby he might the better mainteine a gard of armed men about him to defend his person from iniurie of them whom he had in anie suspicion. Further, to the end he might the more cruellie oppresse his subiects with all tyrantlike wrongs, he builded a strong castell on the top of an hie hill called Dunsinane, situate in Gowrie, ten miles from Perth, on such a proud height, that standing there aloft, a man might behold well neere all the countries of Angus, Fife, Stermond, and Ernedale, as it were lieng vnderneath him. This castell then being founded on the top of that high hill, put the realme to great charges before it was finished, for all the stuffe necessarie to the building, could not be brought vp without much toile and businesse. But Makbeth being once determined to haue the worke go forward, caused the thanes of each shire within the realme, to come and helpe towards that building, each man his course about.

'At the last, when the turne fell vnto Makduffe thane of Fife to builde his part, he sent workemen with all needfull prouision, and commanded them to shew such diligence in euerie behalfe, that no occasion might bee giuen for the king to find fault with him, in that he came not himselfe as other had doone, which he refused to doo, for doubt least the king bearing him (as he partlie vnderstood) no great good will, would laie violent handes vpon him, as he had doone vpon diuerse other. Shortly after, Makbeth comming to behold how the worke went forward, and bicause he found not Makduffe there, he was sore offended, and said; I perceiue this man will neuer obeie my commandements, till he be ridden with a snaffle: but I shall prouide well inough for him. Neither could he afterwards abide to looke vpon the said Makduffe, either for that he thought his puissance ouer great; either else for that he had learned of certeine wizzards, in whose words he put great confidence (for that the prophesie had happened so right, which the three faries or weird sisters had declared vnto him) how that he ought to take heed of Makduffe, who in time to come should seeke to destroie him.

'And suerlie herevpon had he put Makduffe to death, but that a certeine witch, whome hee had in great trust, had told that he should neuer be slaine with man

borne of anie woman, nor vanquished till the wood of Bernane came to the castell of Dunsinane. By this prophesie Makbeth put all feare out of his heart, supposing he might doo what he would, without anie feare to be punished for the same, for by the one prophesie he beleeued it was vnpossible for anie man to vanquish him, and by the other vnpossible to slea him. This vaine hope caused him to doo manie outragious things, to the greeuous oppression of his subiects. At length Makduffe, to auoid perill of life, purposed with himselfe to passe into England, to procure Malcolme Cammore to claime the crowne of Scotland. But this was not so secretlie deuised by Makduffe, but that Makbeth had knowledge giuen him thereof: for kings (as is said) haue sharpe sight like vnto Lynx, and long ears like vnto Midas. For Makbeth had in euerie noble mans house one slie fellow or other in fee with him, to reueale all that was said or doone within the same, by which slight he oppressed the most part of the nobles of his realme. IV, i, 80. III, iv, 131.

'Immediatlie then, being aduertised whereabout Makduffe went, he came hastily with a great power into Fife, and foorthwith besieged the castell where Makduffe dwelled, trusting to haue found him therein. They that kept the house, without anie resistance opened the gates, and suffered him to enter, mistrusting none euill. But neuerthelesse Makbeth most cruellie caused the wife and children of Makduffe, with all other whom he found in that castell, to be slaine. Also he confiscated the goods of Makduffe, proclaimed him traitor, and confined him out of all the parts of his realme; but Makduffe was alreadie escaped out of danger, and gotten into England vnto Malcolme Cammore, to trie what purchase hee might make by means of his support to reuenge the slaughter so cruellie executed on his wife, his children, and other friends. At his comming vnto Malcolme, he declared into what great miserie the estate of Scotland was brought, by the detestable cruelties exercised by the tyrant Makbeth, hauing committed manie horrible slaughters and murders, both as well of the nobles as commons, for the which he was hated right mortallie of all his liege people, desiring nothing more than to be deliuered of that intollerable and most heauie yoke of thraldome, which they susteined at such a caitifes hands. IV, iii.

'Malcolme hearing Makduffes woords, which he vttered in verie lamentable sort, for meere compassion and verie ruth that pearsed his sorowfull hart, bewailing the miserable state of his countrie, he fetched a deepe sigh; which Makduffe perceiuing, began to fall most earnestlie in hand with him, to enterprise the deliuering of the Scotish people out of the hands of so cruell and bloudie a tyrant, as Makbeth by too manie plaine experiments did shew himselfe to be: which was an easie matter for him to bring to passe, considering not onelie the good title he had, but also the earnest desire of the people to haue some occasion ministred, whereby they might be reuenged of those notable iniuries, which they dailie susteined by the outragious crueltie of Makbeths misgouernance. Though Malcolme was verie sorowfull for the oppression of his countriemen the Scots, in maner as Makduffe had declared; yet doubting whether he were come as one that ment vnfeinedlie as he spake, or else as sent from Makbeth to betraie him, he thought to haue some further triall, and therevpon dissembling his mind at the first, he answered as followeth.

'I am trulie verie sorie for the miserie chanced to my countrie of Scotland, but though I haue neuer so great affection to relieue the same, yet by reason of certeine incurable vices, which reigne in me, I am nothing meet thereto. First, such immoderate lust and voluptuous sensualitie (the abhominable founteine of all vices) followeth

me, that if I were made king of Scots, I should seeke to defloure your maids and matrones, in such wise that mine intemperancie should be more importable vnto you than the bloudie tyrannie of Makbeth now is. Heereunto Makduffe answered: this suerly is a verie euill fault, for manie noble princes and kings haue lost both liues and kingdomes for the same; neuerthelesse there are women enow in Scotland, and
IV, iii, 71. therefore follow my counsell, Make thy selfe king, and I shall conueie
the matter so wiselie, that thou shalt be so satisfied at thy pleasure in such
IV, iii, 72. secret wise, that no man shall be aware thereof.

'Then said Malcolme, I am also the most auaritious creature on the earth, so that if I were king, I should seeke so manie waies to get lands and goods, that I would slea the most part of all the nobles of Scotland by surmised accusations, to the end I might inioy their lands, goods, and possessions; and therefore to shew you what mischiefe may insue on you through mine vnsatiable couetousnes, I will rehearse vnto you a fable. There was a fox hauing a sore place on him ouerset with a swarme of flies, that continuallie sucked out hir bloud: and when one that came by and saw this manner, demanded whether she would haue the flies driuen beside hir, she answered no: for if these flies that are alreadie full, and by reason thereof sucke not verie egerlie, should be chased awaie, other that are emptie and fellie an hungred, should light in their places, and sucke out the residue of my bloud farre more to my greeuance than these, which now being satisfied doo not much annoie me. Therefore saith Malcolme, suffer me to remaine where I am, least if I atteine to the regiment of your realme, mine inquenchable auarice may prooue such; that ye would thinke the displeasures which now grieue you, should seeme easie in respect of the vnmeasurable outrage, which might insue through my comming amongst you.

'Makduffe to this made answer, how it was a far woorse fault than the other: for auarice is the root of all mischiefe, and for that crime the most part of our kings haue beene slaine and brought to their finall end. Yet notwithstanding follow my counsell, and take vpon thee the crowne, There is gold and riches inough in Scotland to satisfie thy greedie desire. Then said Malcolme againe, I am furthermore inclined to dissimulation, telling of leasings, and all other kinds of deceit, so that I naturallie reioise in nothing so much, as to betraie & deceiue such as put anie trust or confidence in my woords. Then sith there is nothing that more becommeth a prince than constancie, veritie, truth, and iustice, with the other laudable fellowship of those faire and noble vertues which are comprehended onelie in soothfastnesse, and that lieng vtterlie ouerthroweth the same; you see how vnable I am to gouerne anie prouince or region: and therefore sith you haue remedies to cloke and hide all the rest of my other vices, I praie you find shift to cloke this vice amongst the residue.

'Then said Makduffe: This yet is the woorst of all, and there I leaue thee, and therefore saie; Oh ye vnhappie and miserable Scotishmen, which are thus scourged with so manie and sundrie calamities, ech one aboue other! Ye haue one cursed and wicked tyrant that now reigneth ouer you, without anie right or title, oppressing you with his most bloudie crueltie. This other that hath the right to the crowne, is so replet with the inconstant behauiour and manifest vices of Englishmen, that he is nothing woorthie to inioy it: for by his owne confession he is not onelie auaritious, and giuen to vnsatiable lust, but so false a traitor withall, that no trust is to be had vnto anie woord he speaketh. Adieu Scotland, for now I account my selfe a banished man for euer, without comfort or consolation: and with those woords the brackish teares trickled downe his cheekes verie abundantlie.

'At the last, when he was readie to depart, Malcolme tooke him by the sleeue, and

said: Be of good comfort Makduffe, for I haue none of these vices before remembred, but haue iested with thee in this manner, onelie to prooue thy mind: for diuerse times heeretofore hath Makbeth sought by this manner of meanes to bring me into his hands, but the more slow I haue shewed my selfe to condescend to thy motion and request, the more diligence shall I vse in accomplishing the same. Incontinentlie heereupon they imbraced ech other, and promising to be faithfull the one to the other, they fell in consultation how they might best prouide for all their businesse, to bring the same to good effect. Soone after, Makduffe repairing to the borders of Scotland, addressed his letters with secret dispatch vnto the nobles of the realme, declaring how Malcolme was confederat with him, to come hastilie into Scotland to claime the crowne, and therefore he required them, sith he was right inheritor thereto, to assist him with their powers to recouer the same out of the hands of the wrongfull vsurper.

'In the meane time, Malcolme purchased such fauor at king Edwards hands, that old Siward earle of Northumberland, was appointed with ten thousand men to go with him into Scotland, to support him in this enterprise, for recouerie of his right. After these newes were spread abroad in Scotland, the nobles drew into two seuerall factions, the one taking part with Makbeth, and the other with Malcolme. Heereupon insued oftentimes sundrie bickerings, & diuerse light skirmishes: for those that were of Malcolmes side, would not ieopard to ioine with their enimies in a pight field, till his comming out of England to their support. But after that Makbeth perceiued his enimies power to increase, by such aid as came to them foorth of England with his aduersarie Malcolme, he recoiled backe into Fife, there purposing to abide in campe fortified, at the castell of Dunsinane, and to fight with his enimies, if they ment to pursue him; howbeit some of his friends aduised him, that it should be best for him, either to make some agreement with Malcolme, or else to flee with all speed into the Iles, and to take his treasure with him, to the end he might wage sundrie great princes of the realme to take his part, & reteine strangers, in whome he might better trust than in his owne subiects, which stale dailie from him: but he had such confidence in his prophesies, that he beleeued he should neuer be vanquished, till Birnane wood were brought to Dunsinane; nor yet to be slaine with anie man, that should be or was borne of anie woman. V, iv, 11.

'Malcolme following hastilie after Makbeth, came the night before the battell vnto Birnane wood, and when his armie had rested a while there to refresh them, he commanded euerie man to get a bough of some tree or other of that wood in his hand, as big as he might beare, and to march foorth therewith in such wise, that on the next morrow they might come closelie and without sight in this manner within viewe of his enimies. On the morrow when Makbeth beheld them comming in this sort, he first marueiled what the matter ment, but in the end remembred himselfe that the prophesie which he had heard long before that time, of the comming of Birnane wood to Dunsinane castell, was likelie to be now fulfilled. Neuerthelesse, he brought his men in order of battell, and exhorted them to doo valiantlie, howbeit his enimies had scarsely cast from them their boughs, when Makbeth perceiuing their numbers, betooke him streict to flight, whom Makduffe pursued with great hatred euen till he came vnto Lunfannaine, where Makbeth perceiuing that Makduffe was hard at his backe, leapt beside his horsse, saieng; Thou traitor, what meaneth it that thou shouldest thus in vaine follow me that am not appointed to be slaine by anie creature that is borne of a woman, come on therefore, and receiue thy reward which thou hast deserued for thy paines, and therwithall he lifted vp his swoord thinking to haue slaine him. V, iv.

'But Makduffe quicklie auoiding from his horsse, yer he came at him, answered (with his naked swoord in his hand) saieng: It is true Makbeth, and now shall thine insatiable crueltie haue an end, for I am euen he that thy wizzards haue told thee of, who was neuer borne of my mother, but ripped out of her wombe: therewithall he stept vnto him, and slue him in the place. Then cutting his head from his shoulders, he set it vpon a pole, and brought it vnto Malcolme. This was the end of Makbeth, after he had reigned 17 yeeres ouer the Scotishmen. In the beginning of his reigne he accomplished manie woorthie acts, verie profitable to the common-wealth, (as ye haue heard) but afterward by illusion of the diuell, he defamed the same with most terrible crueltie. He was slaine in the yeere of the incarnation 1057, and in the 16 yeere of king Edwards reigne ouer the Englishmen.

V, viii, 53.

'Malcolme Cammore thus recouering the relme (as ye haue heard) by support of king Edward, in the 16 yeere of the same Edwards reigne, he was crowned at Scone the 25 day of Aprill, in the yeere of our Lord 1057. Immediatlie after his coronation he called a parlement at Forfair, in the which he rewarded them with lands and liuings that had assisted him against Makbeth, aduancing them to fees and offices as he saw cause, & commanded that speciallie those that bare the surname of anie offices or lands, should haue and inioy the same. He created manie earles, lords, barons, and knights. Manie of them that before were thanes, were at this time made earles, as Fife, Menteth, Atholl, Leuenox, Murrey, Cathnes, Rosse, and Angus. These were the first earles that haue beene heard of amongst the Scotishmen, (as their histories doo make mention.)' (pp. 174–176.)

V, viii, 63.

In the 'fift Chapter' of 'the eight Booke of the historie of England,' p. 192, Shakespeare found the account of the death of young Siward, which he has introduced in Act V:

'About the thirteenth yeare of king Edward his reigne (as some write) or rather about the nineteenth or twentith yeare, as should appeare by the Scotish writers, Siward the noble earle of Northumberland with a great power of horssemen went into Scotland, and in battell put to flight Mackbeth that had vsurped the crowne of Scotland, and that doone, placed Malcolme surnamed Camoir, the sonne of Duncane, sometime king of Scotland, in the gouernement of that realme, who afterward slue the said Macbeth, and then reigned in quiet. Some of our English writers say, that this Malcolme was king of Cumberland, but other report him to be sonne to the king of Cumberland. But heere is to be noted, that if Mackbeth reigned till the yeare 1061, and was then slaine by Malcolme, earle Siward was not at that battell; for as our writers doo testifie, he died in the yeare 1055, which was in the yeare next after (as the same writers affirme) that he vanquished Mackbeth in fight, and slue manie thousands of Scots, and all those Normans which (as ye haue heard) were withdrawen into Scotland, when they were driuen out of England.

'It is recorded also, that in the foresaid battell, in which earle Siward vanquished the Scots, one of Siwards sonnes chanced to be slaine, whereof although the father had good cause to be sorowfull, yet when he heard that he died of a wound which he had receiued in fighting stoutlie in the forepart of his bodie, and that with his face towards the enimie, he greatlie reioised thereat, to heare that he died so manfullie. But here is to be noted, that not now, but a little before (as Henrie Hunt. saith) that earle Siward, went into Scotland himselfe in person, he sent his sonne with an armie to conquere the land, whose hap was there to be slaine: and when

his father heard the newes, he demanded whether he receiued the wound whereof he died, in the forepart of the bodie, or in the hinder part: and when it was told him that he receiued it in the forepart; I reioise (saith he) euen with all my heart, for I would not wish either to my sonne nor to my selfe any other kind of death.' V, viii, 49.

Such are the sources from which Shakespeare drew the materials of the tragedy of 'Macbeth,' and, of course, for his purpose it mattered little whether it were founded on fact or were the baseless fabric of a dream. Yet, as the editors here and there, during the progress of the tragedy, call attention to various points where historic truth is said to be violated, it may be worth while as briefly as possible to compare the fiction with the fact. What follows is condensed from CHALMERS'S *Caledonia*, bk iii, ch. vii.

The rebellion of Macdonwald, from the Western Isles, is mere fable. The old historians may have confounded it either with the rebellion of Gilcomgain, the maormor of Moray, in 1033, or with the rebellious conduct of Torfin, Duncan's cousin. Nor was there during the reign of Duncan any invasion of Fife by Sweno, Norway's king. It was to put down the rebellion of Torfin that Duncan marched northward through the territorial government of Macbeth, and was slain by treasonous malice at Bothgowanan, near Elgin, and many miles from Inverness, in A. D. 1039. Macbeth's father was not Sinel, but Finley, or Finlegh, the maormor, or prince, of Ross, not the thane of Glamis, and was killed about the year 1020, in some encounter with Malcolm II, the grandfather of Duncan. Thus by lineage Macbeth was thane of Ross, and afterwards by marriage the thane of Moray. This same grandfather of Duncan, Malcolm II, also dethroned and moreover slew Lady Macbeth's grandfather; on both sides of the house, therefore, there was a death to be avenged on the person of Duncan. But of the two, Lady Macbeth's wrongs were far heavier than her husband's, and might well fill her from crown to toe topfull of direst cruelty. Her name was Lady Gruoch and her first husband was Gilcomgain, the maormor of Moray, a prince of the highest rank and next to the royal family; upon him Malcolm's cruelty fastened, and he was burnt within his castle with fifty of his clan, and his young wife escaped by flight with her infant son Lulach. She naturally sought refuge in the neighboring county of Ross, then governed by Macbeth, and him she married. About a year after the death of her first husband, Lady Gruoch's only brother was slain by the command of that same aged Malcolm II, whose peaceful death soon after, unprecipitated by poison, flame, or sword, is not one of the least incredible traditions of that misty time.

In 1054 the Northumbrians, led by Siward and his son Osbert, penetrated probably to Dunsinnan, and in that vicinity Macbeth met them in a furious battle; but Bellona's bridegroom was defeated, and fled to the North. It was not till two years afterwards, on the 5th of December, 1056, that he was slain by Macduff.

History knows nothing of Banquo, the thane of Lochaber, nor of Fleance. None of the ancient chronicles, nor Irish annals, nor even Fordun, recognize these fictitious names. Neither is a thane of Lochaber known in Scottish history, because the Scottish kings never had any demesnes within that inaccessible district.

Of the fate of Lady Macbeth, apart from the lines of Shakespeare, history, tradition, and fable are silent.

The Scotch saw with indignation foreign mercenaries interfere in their domestic

affairs, and the name of Macbeth long remained popular in Scotland, and men of great consequence held it an honour to bear it.

The CLARENDON EDITORS add: 'The single point upon which historians agree is that the reign of Macbeth was one of remarkable prosperity and vigorous government.

'With regard to Duncan, we may add a few details of his real history as told by Mr Robertson (*Scotland under her Early Kings*, vol. i, chap. 5). He was the son of Bethoc or Beatrice, daughter of Malcolm, and Crinan, Abbot of Dunkeld. In 1030 he succeeded his grandfather. He laid siege to Durham in 1040, but was repulsed with severe loss, and his attempt to reduce Thorfin to subjection was attended with the same disastrous consequences. "The double failure in Northumberland and Moray hastening the catastrophe of the youthful king, he was assassinated 'in the Smith's bothy,' near Elgin, not far from the scene of his latest battle, the Maor mor Macbeth being the undoubted author of his death."

'Mr Robertson adds in a note:—"Slain 'a duce suo,' writes Marianus. Tighernach adds *immaturâ ætate*, contrary to all modern ideas of Duncan. Marianus was born in 1028, Tighernach was his senior; their authority, therefore, at this period as contemporaries, is very great. *Bothgowanan* means 'the Smith's bothy,' and under this word may lurk some long-forgotten tradition of the real circumstances of Duncan's murder. The vision of a weary fugitive, a deserted king, rises before the mind's eye, recalling 'Beaton's Mill' and the fate of James the Third."'

The following extract from WINTOWNIS *Cronykil*, bk vi, chap. xviii, is reprinted from one of 'the Shakespeare Society's' volumes for 1850: SIMROCK'S *Remarks on the Plots of Shakespeare's Plays*. It is added as a note by the editor Mr HALLIWELL (PHILLIPPS), who justly says that 'it is worth a place in a work which professedly attempts to trace the plots to their originals'; moreover as far as certain historical details are concerned Chalmers (*Caledonia*, p. 406) considers Wintown as 'more veracious' than Buchanan, Boethius, or Holinshed:

'Qwhen Makbeth-Fynlay rase
And regnand in-til Scotland was.'

In this tyme, as yhe herd me tell
Of Trewsone that in Ingland fell,
In Scotland nere the lyk cas
Be Makbeth-Fynlayk practykyd was,
Quhen he mwrthrysyde his awyne Eme,
Be hope, that he had in a dreme,
That he sawe, quhen he was yhyng
In Hows duelland wyth the Kyng,
That fayrly trettyd hym and welle
In all, that langyd hym ilke dele:
For he wes hys Systyr Sone,
Hys yharynyng all he gert be done.
Anycht he thowcht in hys dremyng,
That syttand he wes besyde the Kyng
At a Sete in hwntyng; swa
In-til his Leisch had Grewhundys twa.
He thowcht, quhile he wes swa syttand,
He sawe thre Wamen by gangand;
And thai Wemen than thowcht he
Thre Werd Systrys mast lyk to be.
The fyrst he hard say gangand by,
'Lo, yhondyr the Thayne of Crwmbawchty.'
The tothir Woman sayd agayne,
'Of Morave yhondyre I se the Thayne.'
The thryd than sayd, 'I se the Kyng.'
All this he herd in hys dremyng.
Sone eftyre that in hys yhowthad
Of thyr Thayndomys he Thayne wes made.
Syne neyst he thowcht to be Kyng,
Fra Dunkanys dayis had tane endyng.
The fantasy thus of hys Dreme
Movyd hym mast to sla hys Eme;

As he dyd all furth in-dede,
As before yhe herd me rede,
And Dame Grwok, hys Emys Wyf,
Tuk, and led wyth hyr hys lyf,
And held hyr bathe, hys Wyf, and Qweyne,
As befor than scho had beyne
Til hys Eme Qwene, lyvand
Quhen he wes Kyng wyth Crowne rygnand:
For lytyl in honowre than had he
The greys of Affynyté.
All thus quhen his Eme wes dede,
He succedyt in his stede:
And sevyntene wyntyr full rygnand
As Kyng he wes than in-til Scotland.
All hys tyme was gret Plenté
Abowndand, bath on Land and Se.
He wes in Justice rycht lawchful,
And til hys Legis all awful.
Quhen Leo the tend wes Pape of Rome,
As Pylgryne to the Curt he come:
And in hys Almus he sew Sylver
Til all pure folk, that had myster.
And all tyme oysyd he to wyrk
Profytably for Haly Kyrke.
Bot, as we fynd be sum Storys,
Gottyne he wes on ferly wys.
Hys Modyr to Woddis mad oft repayre
For the delyte of halesum ayre.
Swa, scho past a-pon a day
Til a Wod, hyr for to play:
Scho met of cas with a fayr man
(Nevyr nane sa fayre, as scho thowcht than,
Before than had scho sene wyth sycht)
Of Bewté plesand, and of Hycht
Proportyownd wele, in all mesoure
Of Lym and Lyth a fayre fygowre.
In swylk aqweyntans swa thai fell,
That, schortly thare-of for to tell,
Thar in thar Gamyn and thar Play,
That Persown be that Woman lay,
And on hyr that tyme to Sowne gat
This Makbeth, that eftyr that
Grew til thir Statis, and this hycht,
To this gret powere, and this mycht,
As befor yhe have herd sayd.
Fra this persowne wyth hyr had playd,
And had the Jowrné wyth hyr done,
That he had gottyne on hyr a Sone,
(And he the Dewil wes, that hym gat)
And bad hyr noucht fleyd to be of that;
Bot sayd, that hyr Sone suld be
A man of gret state and bowntė;
And na man suld be borne of wyf
Of powere to rewe hym hys lyf.
And of that Dede in taknyng
He gave his Lemman thare a Ryng;
And bad hyr, that scho suld kepe that wele,
And hald for hys luve that Jwele.
Eftyr that oft oysyd he
Til cum til hyr in prewaté;
And tauld hyr mony thyngis to fall;
Set trowd thai suld noucht hawe bene all.
At hyr tyme scho wes lychtare,
And that Sowne, that he gat, scho bare.
Makbeth-Fynlake wes cald hys name,
That grewe, as yhe herd, til gret fame.
This was Makbethys Ofspryng,
That hym eftyr mad oure Kyng,
As of that sum Story sayis;
Set of hys Get fell othir wayis,
And to be gottyn kyndly,
As othir men ar generaly.
And quhen fyrst he to rys began,
Hys Emys Sownnys twa lauchful than
For dowt owt of the Kynryk fled.
Malcolme, noucht gottyn of lauchful bed,
The thryd, past off the land alsua
As banysyd wyth hys Brethyr twa,
Til Saynt Edward in Ingland,
That that tyme thare wes Kyng ryngnand.
He thame ressawyd thankfully,
And trettyd thame rycht curtasly.
And in Scotland than as Kyng
This Makbeth mad gret steryng;
And set hym than in hys powere
A gret Hows for to mak of Were
A-pon the hycht of Dwnsynane:
Tymbyr thare-til to drawe, and stane,
Of Fyfe, and of Angws, he
Gert mony oxin gadryd be.
Sa, on a day in thare trawaile
A yhok of oxyn Makbeth saw fayle:
That speryt Makbeth, quha that awcht
The yhoke, that faylyd in that drawcht.

Thai answeryd til Makbeth agayne,
And sayd, Makduff of Fyfe the Thayne
That ilk yhoke of oxyn awcht,
That he saw fayle in-to the drawcht.
Than spak Makbeth dyspytusly,
And to the Thayne sayd angryly,
Lyk all wrythyn in hys skyn,
His awyn Nek he suld put in
The yhoke, and ger hym drawchtis drawe,
Noucht dowtand all hys Kynnys awe.
Fra the Thayne Makbeth herd speke,
That he wald put in yhok hys Neke,
Of all hys thowcht he mad na Sang;
Bot prewaly owt of the thrang
Wyth slycht he gat; and the Spensere
A Lafe him gawe til hys Supere.
And als swne as he mycht se
Hys tyme and opportunyté,
Owt of the Curt he past and ran,
And that Layf bare wyth hym than
To the Wattyre of Eryne. That Brede
He gawe the Batwartis hym to lede,
And on the sowth half hym to sete,
But delay, or ony lete.
That passage cald wes eftyre than
Lang tyme Portnebaryan;
The Hawyn of Brede that suld be
Callyd in-tyl propyrté.
Owre the Wattyre than wes he sete,
Bwt dawngere, or bwt ony lete.
At Dwnsynane Makbeth that nycht,
As sone as hys Supere wes dycht,
And hys Marchalle hym to the Halle
Fechyd, than amang thaim all
Awaye the Thayne of Fyfe wes myst;
And na man quhare he wes than wyst.
Yhit a Knycht, at that Supere
That til Makbeth wes syttand nere,
Sayd til hym, it wes hys part
For til wyt sowne, quhethirwart
The Thayne of Fyfe that tyme past:
For he a wys man wes of cast,
And in hys Deyd wes rycht wyly.
Til Makbeth he sayd, for-thi
For na cost that he suld spare,
Sowne to wyt quhare Makduffe ware.
This heyly movyd Makbeth indede
Agayne Makduffe than to procede.
Yhit Makduff nevyrtheles
That set besowth the Wattyre wes
Of Erne, than past on in Fyfe
Til Kennawchy, quhare than hys Wyfe
Dwelt in a Hows mad of defens:[1]
And bad hyr, wyth gret diligens
Kepe that Hows, and gyve the Kyng
Thiddyr come, and mad bydyng
Thare ony Felny for to do,
He gave hyr byddyng than, that scho
Suld hald Makbeth in fayre Tretté,
A Baté quhill scho suld sayland se
Fra north to the sowth passand;
And fra scho sawe that Bate sayland,
Than tell Makbeth, the Thayne we thare
Of Fyfe, and til Dwnsynane fare
To byde Makbeth; for the Thayne
Of Fyfe thowcht, or he come agayne
Til Kennawchy, than for til bryng
Hame wyth hym a lawchful Kyng.
Til Kennawchy Makbeth come sone,
And Felny gret thare wald have done:
But this Lady wyth fayre Tretté
Hys purpos lettyde done to be.
And sone, fra scho the Sayle wp saw,
Than til Makbeth wyth lytil awe
Scho sayd, 'Makbeth, luke wp, and se
Wndyr yhon Sayle forsuth is he,
The Thayne of Fyfe, that thow has sowcht.
Trowe thowe welle, and dowt rych nowcht,
Gyve evyr thow sall hym se agayne,
He sall the set in-tyl gret payne; . . .
Syne thow wald hawe put hys Neke
In-til thi yhoke. Now will I speke
Wyth the na mare: fare on thi waye,
Owthire welle, or ill, as happyne may.'
That passage syne wes comownly
In Scotland cald the Erlys-ferry.

1 'This "hows of defens" was perhaps Maiden Castle, the ruins of which are on the south side of the present Kennoway. There are some remains of Roman antiquity in this neighbourhood and it is very probable that Macduff's castle stood on the site of a Roman *Castellum*.'—MACPHERSON.

Of that Ferry for to knaw
Bath the Statute and the Lawe,
A Bate suld be on ilke syde
For to wayt, and tak the Tyde,
Til mak thame frawcht, that wald be
Fra land to land be-yhond the Se.
Fra that the sowth Bate ware sene
The landis wndyre sayle betwene
Fra the sowth as than passand
Toward the north the trad haldand,
The north Bate suld be redy made
Towart the sowth to hald the trade:
And thare suld nane pay mare
Than foure pennys for thare fare,
Quha-evyr for his frawcht wald be
For caus frawchtyd owre that Se.
This Makduff than als fast
In Ingland a-pon Cowndyt past.
Thare Dunkanys Sownnys thre he fand,
That ware as banysyd off Scotland,
Quhen Makbeth-Fynlake thare Fadyr slwe,
And all the Kynryk til hym drwe.
Saynt Edward Kyng of Ingland than,
That wes of lyf a haly man,
That trettyd thir Barnys honestly,
Ressayvyd Makduff rych curtasly,
Quhen he come til hys presens,
And mad hym honowre and reverens,
As afferyd. Til the Kyng
He tauld the caus of hys cummyng.
The Kyng than herd hym movyrly,
And answeryd hym all gudlykly,
And sayd, hys wyll and hys delyte
Wes to se for the profyte
Of tha Barnys; and hys wille
Wes thare honowre to fullfille.
He cownsayld this Makduffe for-thi
To trete tha Barnys curtasly.
And quhilk of thame wald wyth hym ga,
He suld in all thame sykkyre ma,
As thai wald thame redy mak
For thare Fadyre dede to take
Revengeans, or wald thare herytage,
That to thame felle by rycht lynage,
He wald thame helpe in all thare rycht
With gret suppowale, fors, and mycht
Schortly to say, the lawchful twa
Brethire forsuke wyth hym to ga
For dowt, he put thaim in that peryle,
That thare Fadyre sufferyd qwhyle.
Malcolme the thyrd, to say schortly,
Makduff cownsalyd rycht thraly,
Set he wes noucht of lauchfull bed,
As in this Buke yhe have herd rede:
Makduff hym tretyd nevyr-the-les
To be of stark hart and stowtnes,
And manlykly to tak on hand
To bere the Crowne than of Scotland:
And bade hym thare-of hawe na drede;
For kyng he suld be made in-dede:
And that Traytoure ne suld sla,
That banysyd hym and hys Bredy-twa.
Tham Malcolme sayd, he had a ferly
That he hym fandyde sa thraly
Of Scotland to tak the Crowne,
Qwhill he kend hys condytyowne.
Forsuth, he sayde, thare wes nane than
Swa lycherows a lyvand man,
As he wes; and for that thyng
He dowtyde to be made a Kyng.
A Kyngis lyf, he sayd, suld be
Ay led in-til gret honesté:
For-thi he cowth iwyl be a Kyng,
He sayd, that oysyd swylk lyvyng.
Makduff than sayd til hym agayne,
That that excusatyowne wes in wayne:
For gyve he oysyd that in-dede,
Of Women he suld have na nede;
For of hys awyne Land suld he
Fayre Wemen have in gret plenté.
Gyve he had Conscyens of that plycht,
Mend to God, that has the mycht.
Than Malcolme sayd, 'Thare is mare
That lettis me wyth the to fare:
That is, that I am sua brynnand
In Cowatys, that all Scotland
Owre lytil is to my persowne:
I set nowcht thare-by a bwttowne.'
Makduff sayd, 'Cum on wyth me:
In Ryches thow sall abowndand be.
Trow wele the Kynryk of Scotland
Is in Ryches abowndand.'
Yhit mare Malcolme sayd agayne
Til Makduff of Fyfe the Thayne,
'The thryd wyce yhit mais me Lete
My purpos on thys thyng to sete:

I am sa fals, that na man may
Trow a worde that evyre I say.'
'Ha, ha! Frend, I leve the thare,'
Makduff sayd, 'I will na mare.
I will na langare karpe wyth the,
Na of this matere have Tretté;
Syne thow can nothire hald, na say
That stedfast Trowth wald, or gud Fay.
He is na man, of swylk a Kynd
Cummyn, bot of the Dewylis Strynd,
That can nothyr do na say
Than langis to Trowth, and gud Fay.
God of the Dewyl sayd in a quhile,
As I hawe herd red the Wangyle,
He is, he sayd, a Leare fals:
Swylk is of hym the Fadyre als.
Here now my Leve I tak at the,
And gyvys wp halyly all Tretté.
I cownt noucht the tothir twa
Wycys the walu of a Stra:
Bot hys thryft he has sald all owte,
Quham falshad haldis wndyrlowte.'
Til Makduff of Fyf the Thayne
This Malcolme awnseryde than agayne,
'I will, I will,' he sayd, 'wyth the
Pass, and prove how all will be.
I sall be lele and stedfast ay,
And hald till ilke man gud fay.
And na les in the I trowe.
For-thi my purpos hale is nowe
For my Fadrys Dede to ta
Revengeans, and that Traytoure sla,
That has my Fadyre befor slayne;
Or I sall dey in-to the payne.'
To the Kyng than als fast
To tak hys Leve than Malcolme past,
Makduff wyth hym hand in hand.
This Kyng Edward of Ingland
Gawe hym hys Lewe, and hys gud wyll,
And gret suppowale heycht thame tille,
And helpe to wyn hys Herytage.
On this thai tuke thane thaire wayage.
And this Kyng than of Ingland
Bad the Lord of Northwmbyrland,
Schyr Sward, to rys wyth all hys mycht
In Malcolmys helpe to wyn hys rycht.
Than wyth thame of Northumbyrland
This Malcolme enteryd in Scotland,
And past oure Forth, doun strawcht to Tay,
Wp that Wattyre the hey way
To the Brynnane to-gyddyr hale.
Thare thai bad, and tvk cownsale.
Syne thai herd, that Makbeth aye
In fantown Fretis had gret Fay,
And trowth had in swylk Fantasy,
Be that he trowyd stedfastly,
Nevyre dyscumfyt for to be,
Qwhill wyth his Eyne he suld se
The Wode browcht of Brynnane
To the hill of Dwnsynane.
Of that Wode thare ilka man
In-til hys hand a busk tuk than:
Of all hys Ost wes na man fre,
Than in his hand a busk bare he:
And til Dwnsynane alsa fast
Agayne this Makbeth thai past,
For thai thowcht wytht swylk a wyle
This Makbeth for til begyle.
Swa for to cum in prewaté
On hym, or he suld wytryd be.
The flyttand Wod thai callyd ay
That lang tyme eftyre-hend that day.
Of this quhen he had sene that sycht,
He wes rycht wa, and tuk the flycht:
And owre the Mownth thai chast hym than
Tyl the Wode of Lunfanan.
This Makduff wes thare mast fell,
And on that chas than mast crwele.
Bot a Knycht, that in that chas
Til this Makbeth than nerest was,
Makbeth turnyd hym agayne,
And sayd, 'Lurdane, thow prykys in wayne,
For thow may noucht be he, I trowe,
That to dede sall sla me nowe.
That man is nowcht borne of Wyf
Of powere to rewe me my lyfe.'
The Knycht sayd, 'I wes nevyr borne;
Bot of my Modyre Wame wes schorne.
Now sall thi Tresowne here tak end;
For to thi Fadyre I sall the send.' [2]

[2] This appears to be historic truth. But Boyse thought it did not make so good a story as that

Thus Makbeth slwe thai than
In-to the Wode of Lunfanan:
And his Hewyd thai strak off thare;
And that wyth thame fra thine thai bare
Til Kynkardyn, quhare the Kyng
Tylle thare gayne-come made bydyng.

Of that slawchter ar thire wers
In Latyne wryttyne to rehers;
Rex Macabeda decem Scotie septemque fit annis,
In cujus regno fertile tempus erat:
Hunc in Lunfanan truncavit morte crudeli
Duncani natus, nomine Malcolimus.

FARMER in his *Essay on the Learning of Shakespeare* (2d ed., p. 56, 1767) says: '*Macbeth* was certainly one of Shakespeare's latest productions, and it might possibly have been suggested to him by a little performance on the same subject at Oxford, before king James, 1605. I will transcribe my notice of it from Wake's *Rex Platonicus:* "Fabulæ ansam dedit antiqua de Regiâ prosapiâ historiola apud *Scoto-Britannos* celebrata, quæ narrat tres olim Sibyllas occurrisse duobus *Scotiæ* proceribus, *Macbetho & Banchoni*, & illum prædixisse Regem futurum, sed Regem nullum geniturum; hunc Regem non futurum, sed Reges geniturum multos. Vaticinii veritatem rerum eventus comprobavit. *Banchonis* enim è stirpe Potentissimus *Jacobus* oriundus." p. 29.'

Subsequently Dr Farmer characteristically added:

'Since I made the observation here quoted, I have been repeatedly told, that I *unwittingly* make Shakespeare learned, at least in Latin, as this must have been the language of the performance before king James. One might, perhaps, have plausibly said, that he probably picked up the story at *second-hand;* but mere accident has thrown a pamphlet in my way, intitled *The Oxford Triumph*, by one Anthony Nixon, 1605, which explains the whole matter: "This performance," says Anthony, "was first in Latine to the king, then in English to the queene and young prince:" and, as he goes on to tell us, "the conceit thereof the kinge did very much applaude." It is likely that the friendly letter, which we are informed king James once wrote to Shakespeare, was on this occasion.'

The mention of this interlude of course inflamed MALONE's curiosity, and after detailing the difficulties of his search for it, he triumphantly adds: 'At length chance threw into my hands the very verses that were spoken in 1605, by three young gentlemen of that college; and, "that no man" (to use the words of Dr Johnson) "may ever want them more," I will here transcribe them.

'There is some difficulty in reconciling the different accounts of this entertainment. The author of *Rex Platonicus* says, "Tres adolescentes concinno Sibyllarum habitu induti, è collegio [Divi Johannis] prodeuntes, et carmina lepida alternatim canentes, Regi se tres esse Sibyllas profitentur, quæ Banchoni olim sobolis imperia prædixerant, &c. Deinde tribus principibus suaves felicitatum triplicitates triplicatis carminum vicibus succinentes,—principes ingeniosa fictiuncula delectatos dimittunt."

'But in a manuscript account of the king's visit to Oxford in 1605, in the Museum, (MSS. Baker, 7044,) this interlude is thus described: "This being done, he [the king] rode on untill he came unto St. John's college, where coming against the gate, three young youths, in habit and attire like *Nymphes*, confronted him, representing

---

Macbeth should be slain by Macduff, whom he therefore works up to a proper temper of revenge, by previously sending Macbeth to murder his wife and children. All this has a very fine effect in romance, or upon the stage.—MACPHERSON.

England, Scotland, and Ireland; and talking dialogue-wise each to other of their state, at last concluded, yielding up themselves to his gracious government." With this A. Nixon's account, in *The Oxford Triumph*, quarto, 1605, in some measure agrees, though it differs in a very material point; for, if his relation is to be credited, these young men did not alternately recite verses, but pronounced three distinct orations: "This finished, his Majestie passed along till hee came before Saint John's college, when three little boyes, coming foorth of a castle made all of ivie, drest like three *nymphes*, (the conceipt whereof the king did very much applaude,) delivered three *orations*, first in Latine to the king, then in English to the queene and young prince; which being ended, his majestie proceeded towards the east gate of the citie, where the townesmen againe delivered to him another speech in English."

'From these discordant accounts one might be led to suppose, that there were six actors on this occasion, three of whom personated the Sybills, or rather the Weird Sisters, and addressed the royal visitors in Latin, and that the other three represented England, Scotland, and Ireland, and spoke only in English. I believe, however, that there were but three young men employed; and after reciting the following Latin lines, (which prove that the weird sisters and the representatives of England, Scotland, and Ireland, were the same persons,) they might perhaps, have pronounced some English verses of a similar import, for the entertainment of the queen and the princes.

'To the Latin play of *Vertumnus*, written by Dr Mathew Gwynne, which was acted before the king by some of the students of St John's college on a subsequent day, we are indebted for the long-sought-for interlude, performed at St John's gate; for Dr Gwynne, who was the author of this interlude also, has annexed it to his *Vertumnus*, printed in 4to in 1607.

'"Ad regis introitum, e Joannensi Collegio extra portam urbis borealem sito, tres quasi Sibyllæ, sic (ut e sylva) salutarunt.

1. Fatidicas olim fama est cecinisse sorores
Imperium sine fine tuæ, rex inclyte, stirpis.
Banquonem agnovit generosa Loquabria Thanum;
Nec tibi, Banquo, tuis sed sceptra nepotibus illæ
Immortalibus immortalia vaticinatæ:
In saltum, ut lateas, dum Banquo recedis ab aula.
Tres eadem pariter canimus tibi fata tuisque,
Dum spectande tuis, e saltu accedis ad urbem;
Teque salutamus: Salve, cui Scotia servit;
2. Anglia cui, salve. 3. Cui servit Hibernia, salve.
1. Gallia cui titulos, terras dant cætera, salve.
2. Quem divisa prius colit una Britannia, salve.
3. Summe Monarcha Britannice, Hibernice, Gallice, salve.
1. ANNA, parens regum, soror uxor, filia, salve.
2. Salve, HENRICE hæres, princeps pulcherrime, salve.
3. Dux CAROLE, et perbelle Polonice regule, salve.
1. Nec metas fatis, nec tempora ponimus istis;
Quin orbis regno, famæ sint terminus astra:
CANUTUM referas regno quadruplice clarum;
Major avis, æquande tuis diademate solis.
Nec serimus cædes, nec bella, nec anxia corda;
Nec furor in nobis; sed agente calescimus illo

Numine, quo Thomas Whitus per somnia motus,
Londinenses eques, musis hæc tecta dicavit.
Musis? imo Deo, tutelarique Joanni.
Ille Deo charum et curam, prope prætereuntem
Ire salutatum, Christi precursor, ad ædem
Christi pergentem, jussit. Dictâ ergo salute
Perge, tuo aspectu sit læta Academia, perge."'

It is perhaps needless to add that Dr Farmer's hypothesis has not to this day found any advocates.

I subjoin the traditionary sources of one or two other incidents employed in this tragedy.

SIMROCK (*Die Quellen des Shakespeare*, ii, 256, 1870, ed. 2). The story told by Boethius can hardly be founded on history, but certainly it has a deep foundation in popular legends. The gaps in the story have been manifestly supplied from popular tales. Grimm, in his notes on the story of the *Fisherman and his Wife*, has compared Lady Macbeth with the Etrurian Tanaquil, who, also, like Eve, tempts her husband to aim at high honours. In Livy's history, this resemblance crops out in Tullia, the wife of the easy-going Tarquin. The incident of the moving forest is found in myths in various other ways. It corresponds closely to the story of King Grünewald, which Professor Schwarz has preserved in his Hessian *Notabilia* derived from oral tradition. 'A King had an only daughter, who possessed *wondrous gifts*. Now, once upon a time there came his enemy, a King named Grünewald, and besieged him in his castle, and, as the siege lasted long, the daughter kept continually encouraging her father in the castle. This lasted till May-day. Then all of a sudden the daughter saw the hostile army approach with green boughs: then fear and anguish fell on her, *for she knew that all was lost*, and said to her father—

"Father, you must yield, or die,
I see the green-wood drawing nigh."'

See Grimm's *German Popular Tales*, i, 148. Here the correspondence to the legend of Macbeth is not to be mistaken. The daughter plays the same part here as the witches there. She knows, by means of her miraculous gifts, that her father cannot be conquered till the green-wood moves upon them; but, as she considers this impossible, she incites him to confidence; but, when the supposed impossible incident actually comes to pass, she counsels him to surrender. On the other hand, no prophecy appears to have anticipated the cunning of Fredegunda, who hung bells on her horses, and ordered each of her warriors to take a bough in his hand, and thus to march against the enemy; whereby the sentinels of the hostile camp were deceived, believing their horses were browsing in the neighbouring forest, until the Franks let their boughs fall, and the forest stood leafless, but thick with the shafts of glancing spears. (See Grimm's *German Popular Tales*, ii, 91.) It was merely a military stratagem; just as Malcolm, when he commanded his soldiers, on their forward march, to conceal themselves with boughs, had no other end in view, for he knew not what had been prophesied to Macbeth. The following passage from Joh. Weyer, *De Præstigiis*, Frankfurt, 1586, p. 329, is noteworthy: 'Whoever wishes to give himself the appearance of having a thousand men or horse round him, let him have a year-old willow bough cut off at a single stroke, with certain conjurations, repetition of barbarous words, and rude characters.' A single man might really find some difficulty in giving himself, by the use of this boasted charm, the appearance

of a whole army; but the inventor evidently founded his pretension upon a popular legend, according to which a bold army had, by this artifice, concealed its weakness from an enemy superior in numbers. According to Holinshed, however, Malcolm's army was superior in number to that of Macbeth, and the concealment with the boughs was only made use of in order that, when they were thrown away, sudden vision of the superiority of numbers might create more terror. In my *Manual of German Mythology*, p. 557, it is shown that the legend of the moving forest originated in the German religious custom of May-festivals, or Summer-welcomings, and that 'King Grünewald' is originally a Winter-giant, whose dominion ceases when the May-feast begins and the green-wood draws nigh. This is the mythical basis of the Macbeth-legend.

The second prediction that 'none of woman born should harm Macbeth' we can also trace in '*Prince Wladimir and his Table-round*' (Leipsig, 1819), where the same prophesy is made over the cradle of the hero Tugarin, the son of a snake. In the *Sháh-náma* of Firdausi, Rustum* was born, as was Macduff. And in many other instances heroes and demi-gods were similarly ushered into the world, and it always implied power and heroic strength. Such an one was Wölsung, Sigurd's ancestor. It was, however, not the case with the unborn Burkart, Burchardus ingenitus, whose skin remained always so tender that every gnat brought blood, and his tutor was therefore obliged to abolish the rod utterly, and after all he grew up a learned and virtuous man.

HALLIWELL. The incident of cutting down the branches of the trees is related in the old romance life of Alexander the Great, thus translated in the Thornton MS, in the library of Lincoln Cathedral: 'In the mene tyme, Kyng Alexander remowed his oste, and drew nere the citè of Susis, in the whilke Darius was lengand the same tyme, so that he mygte see alle the heghe hillez that ware abowune the citee. Than Alexander commanded alle his mene that ilkane of thame suld cutte downe a brawnche of a tree, and bere thame furth with thame, and dryfe bifore thame alle manere of bestez that thay mygte fynde in the way; and when the Percyenes saw thame fra the heghe hillez, thay wondred thame gretly.'

DR J. G. RITTER (*Programm der Realschule zu Leer*, 1871), in his excellent notes on Macbeth, cites the following extract, in reference to the antiquity of the legend of the 'moving forest':—Croniques de St Denis. Bibl. Imp. Paris, Cod. 10298, f. 17: Lors s' esmut l'ost (de Frédegonde) tout de nuiz. et les mena Landris qui les guioit parmi un bois. Tantôt comme cil Landris entra dedens le bois il pendi une clochete au col de son cheval et prist une grant branche d'arbre toute. foillue. et sen couvri au miex qu' il pot lui et son cheval. et dist a touz les autres que il feissent aussi, et il le firent tuit communement qui miex miex. et vindrent ausi comme a ore de matines sus leurs anemis. et tenait tout ades Frédegonde Clothaire son fils devant chevaliers. porce que il en eussent pitie. qar s' il avenist qu' il fussent vaincuz, li enfens fust a toz jors et chetis et maudis. Quant il vindrent bien pres de lor anemis uns de ceus qui eschargaitoi l' ost les vit, et les regarda au miex qu' il pot en tel maniere comm' il estoient atorne. et li sembla que ce fust un bois. Il s' esmerveilla que ce estoit, et vint a un de ses compaignons et li dist. Je vois fist il ci pres de nos un bois, et ersoir n' en i avoit point. lors li dist ses compains. biaux amis tu manjas ersoir et beus trop. tu songes. Ne te souvient il pas que nos meismes ersoir nos chevaux pestre, et n' os tu pas les clochetes qui lor furent pendues as cox?

* The 'Hercules of Persia,' as he is termed by Mr Fitzgerald in his exquisite rendering of the *Rubáiyát of Omar Khayyám*. ED.

Endementres que il parloient ensi la forest que il avaient veue oscurement leur apparut en apert, qar il jeterent jus les ramissiaux et aparurent les armes tot apertement. les guetes escrierent: trai, trai. l' ost estoit endormie por le travail qu' il avoient le jor devant eu. et cil se ferirent en els hardiement. cil qui s' en porent foir s'en foirent. et mult en i ot d' ocis et de pris. Tant fist Frédegonde q' ele vainqui la bataille.

DATE OF THE PLAY.

CAPELL (*Notes*, ii, 26). The matter treated on [in IV, iii, 140–159] leads to a discovery of what all must wish to have settl'd,—the chronology of the play. That it's general fable was made choice of on the score of King James, is acknowledg'd on all hands; and this engrafted particular, of the *virtue* of kingly *touches*, serv'd the purpose of incense to him, as well as it's witchery and the fortunes of his ancestor Banquo: *Touching* for the '*evil*' was reviv'd by this king in his reign's beginning, and practis'd with great ceremony, a ritual being establish'd for it: the mention of it's source, when a novelty, had some grace on the stage, and in the ear of it's reviver; and to that period, the king's third or fourth year, [James ascended the throne in March, 1602–3. ED.] reason bids us assign the speech in question. This conjecture about it's date, it will be said, stands in need of some strength'ning: call we in then to it's aid another conjecture, built upon what is found in [Farmer's Essay, cited on p. 377. ED.] A Latin play on this subject was parcel of the king's entertainment at Oxford in 1605; that it preceded the play before us, is nearly certain; For what writer would, on such an occasion, think of dressing up one upon a fable that was then in exhibition elsewhere? and that it preceded not long, highly probable; weighing the rapid pen of this Author, and the advantage to be expected from a quick bringing it on upon his own newly-establish'd stage in the Black-friars.

MALONE (vol. ii, p. 407, ed. 1821). I have observed some notes of time in this tragedy that appear to me strongly to confirm the date I have assigned to it [viz: 1606]. They occur in II, iii, 4, 5: 'Here's a *farmer* that hang'd himself on th' *expectation of plenty*.' The price of corn was then, as now, the great criterion of plenty or scarcity. That in the summer and autumn of 1606 there was a prospect of plenty of corn appears from the audit-book of the College of Eton; for the price of wheat in that year was lower than it was for thirteen years afterwards, being thirty-three shillings the quarter. In the preceding year (1605) it was two shillings a quarter dearer, and in the subsequent year (1607) three shillings a quarter dearer. In 1608 wheat was sold at Windsor market for fifty-six shillings and eight pence a quarter; and in 1609 for fifty shillings. In 1606 barley and malt were considerably cheaper than in the two years subsequent.

In the following words in the same scene there is a still stronger confirmation of the date of this tragedy: 'here's an *equivocator*, that *could swear in both scales against either scale;* who *committed treason enough for God's sake;* yet could not *equivocate* to heaven.'

Warburton long since observed that there was here an allusion to the Jesuits as

'the inventors of the execrable doctrine of equivocation.' If the allusion were only thus general, this passage would avail us little in settling the time when Macbeth was written; but it was unquestionably much more particular and personal, and had direct reference to the doctrine of *equivocation* avowed by Henry Garnet, Superior of the order of Jesuits in England, on his trial for the Gunpowder Treason, on the 28th of March, 1606, and to his detestable *perjury* on that occasion, or, as Shakespeare expresses it, 'to his swearing in both scales against either scale,' that is, flatly and directly contradicting himself on oath.

This trial, at which King James himself was present incognito, doubtless attracted very general notice; and the allusion to his gross equivocation and perjury thus recent, and probably the common topic of discourse, must have been instantly understood, and loudly applauded.

In a letter from Mr John Chamberlain to Mr Winwood, April 5, 1606, concerning the trial, it is stated, '. . . that by the cunning of his keeper, Garnet, being brought into a fool's paradise, had diverse conferences with Hall, his fellow priest, in the Tower, which were overheard by spials set on purpose. With which being charged, he stiffly denyed it; but being still urged, and some light given him that they had notice of it, he persisted still, *with protestation upon his soul and salvation, that there had passed no such interlocution:* till at last, being confronted with Hall, he was driven to confess. And being asked in this audience how he could solve this lewd perjurie, he answered, "that, so long as he thought they had no proof, he was not bound to accuse himself; but when he saw they had proof, he stood not long in it." And then fell into a large discourse *defending equivocation*, with many weak and frivolous distinctions. The other example was of Francis Tresham, who . . . . protested that he had not seen him [Garnet] these sixteen years last past. Whereas it was manifestly proved both by Garnet himself, Mrs Vaux, and others, that he had been with him in three several places this last year, and once not many days before the blow should have been given. And [Garnet] being now asked what he knew of this man, he smilingly answered that he thought he meant to *equivocate*.'

A few extracts from Garnet's Trial, printed by authority, will still more clearly show that the perjury and equivocation of the Jesuit were here particularly alluded to by Shakespeare.

In stating the case, Sir Edward Coke, the Attorney General, observed that, '. . . Mr Lockerson, who being deposed before Garnet, delivered upon his oath that they heard Garnet say to Hall, "They will charge me with my prayer for the good success of the great action, in the beginning of Parliament." . . . "It is true, indeed (said Garnet), that I prayed for the good success of the great action; but I will tell them that I meant it in respect of some sharper laws, which I feared they would make against Catholics; and that answer will serve well enough."' Again: 'Garnet having protested that "When Father Greenwell made him acquainted with the whole plot, . . . he was very much distempered, and could never sleep quietly afterwards, but sometimes *prayed to God that it should not take effect;* the Earl of Salisbury replied, that "he should do well to speak clearly of his devotion in that point, for otherwise he must put him to remember that *he had confessed* to the Lords that he had offered sacrifice to God for stay of that plot, *unless it were for the good of the Catholick cause.*"' Further: Lord Salisbury reminded Garnet, 'after the interlocution between him and Hall, when he was called before all the lords, and was asked, not what he said, but whether Hall and he had conference together (desiring him *not to equivocate*), how stiffly he denied it upon his soul,

retracting it with so many detestable execrations, as the Earl said, it wounded their hearts to hear him; and yet as soon as Hall had confessed it, he grew ashamed, cried the lords mercy, and said he had offended, *if equivocation did* not help him.'

Here certainly we have abundant proofs of 'an *equivocator* that could *swear in both scales against either scale*, who committed *treason* enough *for God's sake*, and yet could not *equivocate* to heaven.'

If it should be maintained that in strict reasoning these observations only prove that *Macbeth* was written subsequently to the trial of Garnet, it may be remarked that allusions of this kind are generally made while the facts are yet recent in the minds of the writer and of the audience, and before their impression has been weakened by subsequent events.

The third circumstance mentioned by the Porter is that of 'an English tailor stealing out of a French hose,' the humour of which, as Warburton has rightly remarked, consists in this, that the French hose being then very short and strait, a tailor must be master of his trade who could steal anything from them. From a passage in Henry V, and from other proofs, we know that about the year 1597 the French hose were very large and lusty; but doubtless between that year and 1606 they had adopted the fashion here alluded to; and we know that French fashions were very quickly adopted in England. The following passage occurs in *The Black Year*, by Anthony Nixon, 1606: 'Gentlemen this year shall be much wronged by their taylors, for their consciences are now much larger than ever they were, for where [whereas] they were wont to steale but half a yeard of brood cloth in making up a payre of breeches, now they do largely nicke their customers in the lace too, and take *more than enough* for the *new fashions* sake, besides their old ones.' The words in italics may relate only to the lace, but I rather think that the meaning is, that whereas formerly tailors used to steal half a yard of cloth in making a pair of breeches, they now cheat in the lace also; and steal more than enough of the cloth for the sake of making the breeches close and tight, agreeably to the new fashion.

In July, 1606, the King of Denmark came to England on a visit to his sister Queen Anne, and on the third of August was installed a Knight of the Garter. 'There is nothing to be heard at court,' says Drummond of Hawthornden in a letter dated on that day, 'but sounding of trumpets, hautboys, musick, revellings and comedies.' Perhaps during this visit *Macbeth* was first exhibited.

[The date of *Macbeth* thus assigned to 1606 by Malone was accepted by STEEVENS, and CHALMERS (the latter placed it the twenty-eighth in the order of composition), and other commentators, until the appearance in 1836 of COLLIER'S *New Particulars regarding the Works of Shakespeare*. In this volume mention is made of the discovery among the Ashmolean MSS of notes on the performance of some of Shakespeare's plays written by one who saw them acted during the lifetime of the poet. These notes] 'bear the following title: "*The Booke of Plaies and Notes thereof, per Formans, for common Pollicie*," and they were written by Dr Simon Forman, the celebrated Physician and Astrologer, who lived at Lambeth, the same parish in which Elias Ashmole afterwards resided. Forman was implicated in the murder of Sir Thomas Overbury, but died in 1611, before the trial. . . . The last date in his *Book of Plays* is the 15th of May, 1611, so that he was a frequenter of the theatres until a short period before his sudden decease in a boat on the Thames. He was notorious long before his connection with Lady Essex, and excited a vast deal of jealousy on the part of the regular medical practitioners of London, by giving un-

licensed advice to the sick, as well as by casting nativities; but he was at length able to procure a degree from Cambridge. . . . The words "for common policy" in the title of Forman's *Notes* mean that he made these remarks upon plays he saw represented because they afforded a useful lesson of prudence or "policy" for the "common" affairs of life. . . . On the 20th of April, 1610, which happened on a Saturday, the astrological Doctor was present at the performance of *Macbeth*, the production of which on the stage Malone fixed in 1606. This may be the right conjecture, and Forman may have seen the tragedy for the first time four years after it was originally brought out; but it is by no means impossible that 1610 was its earliest season, and it is likely that in April that season had only just commenced at the Globe, which was open to the weather; the King's Players acted at the covered theatre of the Blackfriars during the winter. Malone's reasoning to establish that *Macbeth* was written and acted in 1606, is very inconclusive, and much of it would apply just as well to 1610. . . . [Forman's] description of the plot of *Macbeth* is more particular and remarkable than perhaps any of the others which he has given; he says:

'"In *Macbeth*, at the Globe, 1610, the 20th of April, Saturday, there was to be observed, first how Macbeth and Banquo, two noblemen of Scotland, riding through a wood, there stood before them three women Fairies, or Nymphs, and saluted Macbeth, saying three times unto him, Hail, Macbeth, King of Codor, for thou shalt be a King, but shalt beget no Kings, &c. Then, said Banquo, What all to Macbeth and nothing to me? Yes, said the Nymphs, Hail to thee, Banquo; thou shalt beget Kings yet be no King. And so they departed, and came to the Court of Scotland to Duncan King of Scots, and it was in the days of Edward the Confessor. And Duncan had them both kindly welcome, and made Macbeth forthwith Prince of Northumberland; and sent him home to his own Castle, and appointed Macbeth to provide for him, for he would sup with him the next day at night, and did so.

'"And Macbeth contrived to kill Duncan, and through the persuasion of his wife did that night murder the King, in his own Castle, being his guest. And there were many prodigies seen that night and the day before. And when Macbeth had murdered the King, the blood on his hands could not be washed off by any means, nor from his wife's hands, which handled the bloody daggers in hiding them, by which means they became both much amazed and affronted.

'"The murder being known, Duncans two sons fled, the one to England, the [other to] Wales, to save themselves: they being fled, were supposed guilty of the murder of their father, which was nothing so.

'"Then was Macbeth crowned King, and then he for fear of Banquo, his old companion, that he should beget kings but be no king himself, he contrived the death of Banquo, and caused him to be murdered on the way that he rode. The night, being at supper with his noblemen whom he had bid to a feast, (to the which also Banquo should have come,) he began to speak of noble Banquo, and to wish that he were there. And as he thus did, standing up to drink a carouse to him, the ghost of Banquo came and sat down in his chair behind him. And he, turning about to sit down again, saw the ghost of Banquo, which fronted him, so that he fell in a great passion of fear and fury, uttering many words about his murder, by which, when they heard that Banquo was murdered, they suspected Macbeth.

'"Then Macduff fled to England to the King's son, and so they raised an army and came into Scotland, and at Dunston Anyse overthrew Macbeth. In the mean time, while Macduff was in England, Macbeth slew Macduff's wife and children, and after in the battle Macduff slew Macbeth.

'"Observe, also, how Macbeth's Queen did rise in the night in her sleep and walk, and talked and confessed all, and the Doctor noted her words."

'Besides mis-spelling some of the names, as Mackbet, Mackdove, Dunston Anyse, &c., Forman's memory seems to have failed him upon particular points: thus he makes the "Fairies or Nymphs" (*vice* Witches), hail Macbeth as "*King* of Codor," instead of *Thane* of Cawdor, and old Duncan subsequently creates him "Prince of Northumberland." After the murder, Forman states that neither Macbeth nor his wife could wash the blood from their hands, by reason of which they were both "amazed and affronted." If this were a mob-accordant incident in the play in 1610, it was among the omissions made by the player-editors when it was published in 1623.'

COLLIER subsequently somewhat modified his conjecture that in 1610 *Macbeth* was in 'its earliest season.' In his edition (*Introd.* vol. vii, p. 96, 1843) Collier says: 'Our principal reason for thinking that *Macbeth* had been originally represented at least four years before 1610, is the striking allusion in IV, i, to the union of the three kingdoms . . . in the hands of James I. That monarch ascended the throne in March, 1602–3, and the reference to "two-fold balls" and "treble sceptres" would have had little point, if we suppose it to have been delivered after the king who bore the balls and sceptres had been more than seven years on the throne. James was proclaimed king of Great Britain and Ireland the 24th of October, 1604, and we may perhaps conclude that Shakespeare wrote *Macbeth* in the year 1605, and that it was first acted at the Globe, when it was opened for the summer season in the Spring of 1606. . . . We are generally disposed to place little confidence in such passages [as those cited by Malone in reference to the cheapness of corn, and the doctrine of equivocation], not only because they are frequently obscure in their application, but because they may have been introduced at any subsequent period, either by the author or actor, with the purpose of exciting the applause of the audience by reference to some circumstance then attracting public attention.'

HUNTER (*New Illus.*, ii, 153). To the probabilities [of Malone and Chalmers] I add another, which arises out of a new, but I believe a just, view of the import of the passage in I, iii, 108. This passage has hitherto been taken as merely metaphorical; but it seems to me that Shakespeare really intended that the robes pertaining to the dignity of Thane of Cawdor, to which Macbeth was just elevated, should be produced on the Stage by Ross and Angus; that in fact the ceremony of investiture should take place on the stage. It is at least more in accordance with the turn of the expression, than to suppose that Macbeth spoke thus in mere metaphor.

Now, it happened that this ancient ceremony of investiture had been lately gone through by Sir David Murray on his being created Lord Scone. We are told that he 'was with the greatest solemnity invested in that honour on the 7th of April, 1605, by a special commission, directed to the Earl Dumfermling, the Lord Chancellor, to that effect. The ceremony was in presence of the earls Angus, Sutherland, Marischal, Linlithgow; the lords Fleming, Drummond, and Thirlestane.' This particular investiture in a Scottish dignity probably suggested to Shakespeare the idea of introducing the investiture of Macbeth as Thane of Cawdor. The Earl of Angus, we see, appears both in the play and in the actual performance of the ceremony; and Sir David Murray, it may also be observed, received the dignity under circumstances not very unlike those under which Macbeth acquired the Thanedom of Cawdor. He had a large share in saving the life of the King at the

time of the Gowrie conspiracy, and the King gave him for his reward, first, the barony of Ruthven, which had belonged to the Earl of Gowrie, and next the lands of Scone, of which the Earl of Gowrie had been commendator, and had lost them by treason. 'What he hath lost noble Macbeth hath won.'

KNIGHT. We can have no doubt that this play belonged to the last ten years of Shakespeare's life, and was probably not far separated from the Roman plays.

GRANT WHITE says: 'I have little hesitation in referring the production of *Macbeth* to the period between October, 1604, and August, 1605. I am the more inclined to this opinion from the indications which the play itself affords that it was produced upon an emergency. It exhibits throughout the hasty execution of a grand and clearly-conceived design. But the haste is that of a master of his art, who, with conscious command of its resources, and in the frenzy of a grand inspiration, works out his conception to its minutest detail of essential form, leaving the work of surface-finish for the occupation of cooler leisure. What the Sistine Madonna was to Raffael, it seems that *Macbeth* was to Shakespeare—a magnificent impromptu; that kind of impromptu which results from the application of well-disciplined powers and rich stores of thought to a subject suggested by occasion. I am inclined to regard *Macbeth* as, for the most part, a specimen of Shakespeare's unelaborated, if not unfinished, writing, in the maturity and highest vitality of his genius. It abounds in instances of extremest compression, and most daring ellipsis, while it exhibits in every Scene a union of supreme dramatic and poetic power, and in almost every line an imperially irresponsible control of language. Hence, I think, its lack of formal completeness of versification in certain passages, and also some of the imperfection in its text, the thought in which the compositors were not always able to follow and apprehend.

HALLIWELL, in his Folio edition, that rare treasury of all that can archæologically illustrate Shakespeare, agrees with Dr Farmer in the tolerably certain conjecture 'that this tragedy was written and acted before the year 1607, if, as seems probable, there is an allusion to Banquo's ghost in the *Puritan*, 4to, 1607: "we'll ha' the ghost i' th' white sheet sit at upper end o' th' table."'

The Editors of the CLARENDON edition 'do not agree with some critics in thinking that this allusion [to "the two-fold balls and treble sceptres"] necessarily implies that the play was produced immediately after James's accession, because an event of such great moment and such permanent consequences would long continue to be present to the minds of men.' And the Porter's reference to the 'farmer who hanged himself' would be quite 'as apposite if we supposed it to be made to the abundant harvest of any other year, and the Jesuit doctrine of equivocation was at all times so favorite a theme of invective with Protestant preachers, that it could not but be familiar to the public, who in those days frequented the pulpit as assiduously as the stage.'

After citing the extract from Forman's diary the Editors add that when the astrologer saw *Macbeth*, in 'all probability it was then a new play, otherwise he would scarcely have been at the pains to make an elaborate summary of its plot. And in those days the demand for and the supply of new plays were so great, that even the most popular play had not such a "run" nor was so frequently "revived" as at present. Besides, as we have shown, there is nothing to justify the inference, still less to prove, that *Macbeth* was produced at an earlier date. In Beaumont and Fletcher's *Knight of the Burning Pestle*, a burlesque produced in 1611, we find an obvious allusion to the ghost of Banquo. Jasper, one of the characters, enters "with

his face mealed," as his own ghost. He says to Venturewell, V, i, (vol. ii, p. 216, ed. Dyce),—

> "When thou art at thy table with thy friends,
> Merry in heart and fill'd with swelling wine,
> I'll come in midst of all thy pride and mirth,
> Invisible to all men but thyself."

This supports the inference that *Macbeth* was in 1611 a new play, and fresh in the recollection of the audience.'

In *Kemps nine daies wonder* (p. 21, *Cam. Soc.* ed. by Dyce, 1840) the merry morrice dancer says: 'I met a proper vpright youth, onely for a little stooping in the shoulders, all hart to the heele, a penny Poet, whose first making was the miserable stolne story of Macdoel, or Macdobeth, or Macsomewhat, for I am sure a Mac it was, though I never had the maw to see it.' On this the learned Editor remarks that 'this mention of a piece anterior to Shakespeare's tragedy on the same subject has escaped the commentators.' Collier, in his first edition, thought that this inference of an older piece than *Macbeth* was 'doubtful, as it is obvious that Kemp did not mean to be very intelligible; his other allusions to ballad-makers of his time are purposely obscure.' But before the appearance of his second edition in 1858, Collier's indefatigable industry had discovered another reference to the 'miserable stolne story.' 'It may admit of doubt,' he says, 'whether there was not a considerably older drama on the story of *Macbeth*, for we meet with the following entry in the Registers of the Stationers' Company; the notice of it is, we believe, quite new, and we quote the very words of the register:

'"27 die Augusti 1596. Tho. Millington—Thomas Millington is likewyse fyned at ij^s vj^d for printinge of a ballad contrarye to order, which he also presently paid. Md. the ballad entituled The taming of a shrew. Also one other Ballad of Macdobeth."

'This shows the existence of a so-called "ballad" on the subject; and if "The Taming of a Shrew," which we know to have been a play, were so recorded, it is not unlikely that the "Ballad of Macdobeth" was of the same character. The latter part of the above entry is struck out, but it is not the less probable that the incidents were then known to the stage; and we derive some confirmation of the fact from the subsequent, not very intelligible, passage in Kemp's *Nine Days' Wonder*, printed in 1600: [as above.] Here the words "to see it" seem to show that the piece had been publicly represented, and that it was not merely a printed "ballad." Kemp, as a highly popular actor, would most naturally refer to dramatic performances; but, as we also gather from him, this "miserable story" had been "stolen," and perhaps he may mean to refer to a pre-existing production of which the author of the play of *Macdobeth* had availed himself.'

MALONE (vol. ii, pp. 419 and 440) mentions one or two other slight indications of the date of this play, which perhaps should not be here omitted. 'In the tragedy of *Cæsar and Pompey*, or *Cæsar's Revenge*, are these lines:

> "Why, think you, lords, that 'tis *ambition's* spur
> That *pricketh* Cæsar to these high attempts?"

If the author of that play, which was published in 1607, should be thought to have *Macbeth's soliloquy (I, vii, 25–28) in view (which is not unlikely)*, this circumstance *may add some degree of probability to the supposition that this tragedy had appeared before that year.*'

Furthermore, Malone says that it is probable that Shakespeare 'about the time of

his composing *Cymbeline* and *Macbeth*, devoted some part of his leisure to the reading of the lives of Cæsar and Antony in North's translation of Plutarch. In the play before us there are two passages which countenance that conjecture. "Under him," says Macbeth, "my genius is rebuk'd, as, it is said, Mark Antony's was by Cæsar." The allusion here is to a passage in the *Life of Antony;* where Shakespeare also found an account of the "insane root that takes the reason prisoner," which he has introduced in *Macbeth*.

'A passage in the 8th book of *Daniel's Civil Wars* seems to have been formed on one in this tragedy. [See I, v, 62, and note.] The seventh and eighth books of Daniel's poem were first printed in 1609.'

'THE WITCH.'

TOWARDS the close of the last century a MS copy of a play by THOMAS MIDDLETON was discovered, called *The Witch*. DYCE, in his edition of Middleton (*Works* 1840, vol. iii, p. 247, and in vol. i, p. l.), says that copies from this MS were printed in 1778 by Isaac Reed for distribution among his friends. MALONE (*Variorum* of 1821, vol. ii, p. 420) says that this piece, *The Witch*, had long remained 'unnoticed in MS 'till it was discovered in 1779 by the late Mr Steevens in the collection of the late Thomas Pearson, esq.' The question, however, is now of little importance by whom this drama of Middleton's was first discovered, or when it was discovered; the similarity of the scenes of sorcery in *The Witch* to those in *Macbeth* was manifest, and to Steevens the fame of the discovery is generally accorded, and the elation consequent thereon goes far now-a-days in condoning the zeal with which he endeavored to prove that the greater poet copied from the less.

STEEVENS (ed. Malone, vol. i, p. 359, 1790) inferred from an expression in the Dedication of *The Witch*, that it was written '*long* before 1603,' and that therefore Shakespeare must have been the copyist if *Macbeth* were not written until 1606, and sustains the inference of plagiarism by adducing the following examples of similarity in the two dramas: 'The Hecate of Shakespeare says [III, v, 20]: "I am for the air," &c. The Hecate of Middleton (who like the former is summoned away by aerial spirits) has the same declaration in almost the same words: "I am for aloft," &c. [See p. 401. ED.] Again, the Hecate of Shakespeare says to her sisters [IV, i, 129]:

> "I'll charm the *air* to give a sound,
> While you perform your antique round," &c.
> "[*Musick. The Witches dance and vanish.*"

The Hecate of Middleton says on a similar occasion:

> "Come, my sweete sisters, let the *aire* strike our tune,
> Whilst we shew reverence to yond peeping moone."
> "[*Here they dance, and exeunt.*"

'In this play, the motives which incline the Witches to mischief, their manners, the contents of their cauldron, &c, seem to have more than accidental resemblance to the same particulars in *Macbeth*. The hags of Middleton, like the weird sisters of Shakespeare, destroy cattle because they have been refused provisions at farm-houses. The owl and the cat (Gray Malkin) give them notice when it is time to

proceed on their several expeditions. Thus Shakespeare's Witch: "Harper cries;—'tis time, 'tis time." Thus too the Hecate of Middleton:

> "*Hec.* Heard you the owle yet?
> "*Stad.* Briefely in the copps.
> "*Hec.* 'Tis high time for us then."

'The Hecate of Shakespeare, addressing her sisters, observes, that Macbeth is but "a wayward son, who loves for his own ends, not for them." The Hecate of Middleton has the same observation, when the youth who has been consulting her retires: "I know he loves me not, nor there's no hope on't." Instead of the "grease that's sweaten from the murderer's gibbet," and the "finger of birth-strangled babe," the Witches of Middleton employ "the gristle of a man that *hangs after sunset*" (i. e. of a murderer, for all other criminals were anciently cut down before evening) and the "fat of an unbaptized child." They likewise boast of the power to raise tempests that shall blow down trees, overthrow buildings, and occasion shipwreck; and, more particularly, that they can "make miles of wood walk." Here too the Grecian Hecate is degraded into a presiding witch, and exercised in superstitions peculiar to our own country. So much for the scenes of enchantment; but even other parts of Middleton's play coincide more than once with that of Shakespeare. Lady Macbeth says [II, ii, 5]: "the surfeited grooms Do mock their charge with *snores*. I have *drugg'd* their *possets*." So too, Francisca, in the piece of Middleton:

> "—— they're now all at rest,
> "And Gaspar there and all:—List!—fast asleepe;
> "He *cryes* it hither.—I must disease* you strait, sir:
> "For the maide-servants, and the girles o' the house,
> "I *spic'd* them lately with a *drowsie posset*," &c.

'And Francisca, like Lady Macbeth, is watching late at night to encourage the perpetration of a murder.

'The expression which Shakespeare has put into the mouth of Macbeth [II, i, 47], "There's no such thing,"—is likewise appropriated to Francisca when she undeceives her brother, whose imagination has been equally abused.'

MALONE was at first overborne by these arguments of Steevens's; but afterwards, in the *Variorum* of 1821 (vol. ii, pp. 425–438), took the opposite ground, and in a long dissertation endeavored to prove, from internal evidence, that *The Witch* 'must have been produced after 1613,' 'and if so, it can have no claim to contest precedence with *Macbeth*, which unquestionably was acted in 1606.'

DYCE, in his account of Middleton (*Works*, vol. i, p. lii, 1840), says: 'Though his [Malone's] reasoning appears to me very far from convincing, I am by no means disposed to assert that the conclusion at which he so laboriously arrived is not the right one [viz., that the performance of *Macbeth* in 1606 was anterior to *The Witch*]. Gifford, indeed, has unhesitatingly pronounced that Shakespeare was the copyist; † but, notwithstanding the respect which I entertain for that critic, his incidental remarks on the present question have little weight with me; he has assigned no grounds for his decision; he had not, I apprehend, considered the subject with much attention, and on two occasions, at least, he appears to have alluded to it

* This word also occurs near the end of the preceding scene: 'I'll have that care I'll not disease him much.' Compare Macbeth, V, iii. 21. ED.

† Introd. to Massinger's *Works*, vol. i, p. liv, ed. 1813. Again, note in Jonson's *Works*, vol. vi, p 282; and vol. vii, p. 115. I ought to mention, that when Gifford threw out these remarks, Malone had not declared his ultimate opinion on the subject. DYCE.

chiefly for the sake of giving additional force to the blows which he happened to be aiming at the luckless "commentators." As Shakespeare undoubtedly possessed th creative power in its utmost perfection, and as no satisfactory evidence has bee adduced to show that *The Witch* was acted at an earlier period than *Macbeth*, h must not be hastily accused of imitation. Yet since he is known to have frequentl remodelled the works of other writers, it may be urged that when he had to intrc duce witches into his tragedy, he would hardly scruple to borrow from [Middleton's play as much as suited his immediate purpose. But, after all, there is an essentic difference between the hags of Shakespeare and of Middleton; and whichever o the two may have been the copyist, he owes so little to his brother-poet that the del will not materially affect his claim to originality. Concerning the tragi-comedy, *T Witch*, I have only to add that its merit consists entirely in the highly imaginativ pictures of preternatural agents, in their incantations and their moonlight revelry the rest of it rises little above mediocrity.'

Like Gifford, LAMB too had not seen Malone's proof that *The Witch* was subs quent in date to *Macbeth*, when in 1808 he published his *Specimens of English Dr matic Poets*, yet his poetic insight clearly discerned the 'essential differences' betwee the Weird Sisters and The Witch. 'Though some resemblance may be traced betwee the Charms in *Macbeth* and the Incantations in this Play [Middleton's *Witch*, in *Dr matic Poets*, p. 152, Bohn's ed. 1854], which is supposed to have preceded it, this coi cidence will not detract much from the originality of Shakespeare. His witches a distinguished from the witches of Middleton by essential differences. These a creatures to whom man or woman plotting some dire mischief might resort for occ sional consultation. Those originate deeds of blood, and begin bad impulses to me From the moment that their eyes first meet with Macbeth's, he is spell-bound. Th meeting sways his destiny. He can never break the fascination. These witch can hurt the body; those have power over the soul. Hecate, in Middleton, has son, a low buffoon: the hags of Shakespeare have neither child of their own, n seem descended from any parent. They are foul Anomalies, of whom we know n whence they are sprung, nor whether they have beginning or ending. As they a without human passions, so they seem to be without human relations. They com with thunder and lightning, and vanish to airy music. This is all we know c them. Except Hecate, they have no names; which heightens their mysteriousnes Their names, and some of the properties, which Middleton has given to his hag excite smiles. The Weird Sisters are serious things. Their presence cannot c exist with mirth. But in a lesser degree, the Witches of Middleton are fine cre tions. Their power, too, is, in some measure, over the mind. They raise jar jealousies, strifes, *like a thick scurf o'er life*.'

COLLIER (First edition, 1843) says in reference to Malone's conviction that *T Witch* was a play written subsequently to the production of *Macbeth*: 'Those wh read the two will, perhaps, wonder how a doubt could have been entertained what must surprise everybody is that a poet of Middleton's rank could so degra the awful beings of Shakespeare's invention; for although, as Lamb observes, "t power of Middleton's witches is in some measure over the mind," they are of degenerate race, as if, Shakespeare having created them, no other mind was suf ciently gifted to continue their existence.'

HUDSON (1856) says: 'Malone has perhaps done all the case admits of to sho that *The Witch* was not written before 1613; but in truth, there is hardly enough ground an opinion upon one way or the other. And the question may be safely di

missed as altogether vain; for the two plays have nothing in common but what may well enough have been derived from Scot's *Discovery of Witchcraft*, or from the floating witchcraft lore of the time, some relics of which have drifted down in the popular belief to a period within our remembrance.'

GRANT WHITE (1861). 'Shakespeare would not have hesitated a moment about imitating Middleton, or any other writer, had it suited his purpose to do so; but I believe the Scenes in *The Witch* to be the imitations, not only because they have the air, at once timid, constrained, and exaggerated, which indicates in every art a copy by a very much inferior hand, but because witchcraft was an essential motive power in the very story which Shakespeare had chosen to dramatise. And witchcraft being thus inherent in his plot, and the superstitions of his day furnishing him ample material with which to fulfil this indication,—exactly the material too which he used,—I cannot believe that, with his wealth of creative power, he would ever have thought of going to the work of a younger dramatist for the mere supernatural costume with which to dress out such mysterious and unique creatures of his imagination as the three weird sisters of this tragedy.'

To the instances of similarity between *The Witch* and *Macbeth*, given by Steevens, Messrs. CLARK and WRIGHT (*Clarendon Press Series*, p. viii, 1869) add the following: 'the innocence of sleep' (p. 316, *Dyce's* ed.) and 'I'll rip thee down from neck to navel' (p. 319, *ib.*), which recall *Macbeth*, II, ii, 36, and I, ii, 22. . . . .

'We have no means of ascertaining the date of Middleton's play. We know that he survived Shakespeare eleven years, but that he had acquired a reputation as early as 1600, because in *England's Parnassus*, published in that year, a poem is by mistake attributed to him. (See Dyce's account of Middleton, *Works*, vol. i, p. xiv.)

'If we were certain that the whole of *Macbeth*, as we now read it, came from Shakespeare's hand, we should be justified in concluding from the data before us, that Middleton, who was probably junior and certainly inferior to Shakespeare, consciously or unconsciously imitated the great master. But we are persuaded that there are parts of *Macbeth* which Shakespeare did not write, and the style of these seems to us to resemble that of Middleton. It would be very uncritical to pick out of Shakespeare's works all that seems inferior to the rest, and to assign it to somebody else. At his worst, he is still Shakespeare; and though the least "mannered" of all poets, he has always a manner which cannot well be mistaken. In the parts of *Macbeth* of which we speak we find no trace of this manner. But to come to particulars. We believe that the second scene of the first act was not written by Shakespeare. Making all allowance for corruption of text, the slovenly metre is not like Shakespeare's work, even when he is most careless. The bombastic phraseology of the sergeant is not like Shakespeare's language even when he is most bombastic. What is said of the thane of Cawdor, lines 52, 53, is inconsistent with what follows in scene iii, lines 72, 73, and 112 sqq. We may add that Shakespeare's good sense would hardly have tolerated the absurdity of sending a severely wounded soldier to carry the news of a victory.

'In the first thirty-seven lines of the next scene, powerful as some of them are, especially 18–23, we do not recognise Shakespeare's hand; and surely he never penned the feeble "tag," II, i, 61.

'Of the commencement of the third scene of the second act, Coleridge said long ago: "That he believed the low soliloquy of the Porter, in II, iii, to have been written for the mob by some other hand."

'If the fifth scene of act III had occurred in a drama not attributed to Shakespeare, no one would have discovered in it any trace of Shakespeare's manner.

'The rich vocabulary, prodigal fancy, and terse diction displayed in IV, i, 1–38, show the hand of a master, and make us hesitate in ascribing the passage to any one but the master himself. There is, however, a conspicuous falling-off in lines 39–47, after the entrance of Hecate.

'In III, v, 13, it is said that Macbeth "loves for his own ends, not for you;" but in the play there is no hint of his pretending love to the witches. On the contrary, he does not disguise his hatred. "You secret, black, and midnight hags!" he calls them. Similarly, IV, i, 125–132, cannot be Shakespeare's.

'In IV, iii, 140–159, which relate to the touching for the evil, were probably interpolated previous to a representation at Court.

'We have doubts about the second scene of act V.

'In V, v, 47–50 are singularly weak, and read like an unskilful imitation of other passages, where Macbeth's desperation is interrupted by fits of despondency. How much better the sense is without them!

'In V, viii, 32, 33, the words, "Before my body I throw my warlike shield," are also, we think, interpolated.

'Finally, the last forty lines of the play show evident traces of another hand than Shakespeare's. The double stage direction, "*Exeunt, fighting*"—"*Enter fighting, and Macbeth slaine,*" proves that some alteration had been made in the conclusion of the piece. Shakespeare, who has inspired his audience with pity for Lady Macbeth, and made them feel that her guilt has been almost absolved by the terrible retribution which followed, would not have disturbed this feeling by calling her a "fiend-like queen"; nor would he have drawn away the veil which with his fine tact he had dropt over her fate, by telling us that she had taken off her life "by self and violent hands."

'We know that it is not easy to convince readers that such and such passages are not in Shakespeare's manner, because their notion of Shakespeare's manner is partly based on the assumption that these very passages are by Shakespeare. Assuming, however, that we have proved our case so far, how are we to account for the intrusion of this second and inferior hand? The first hypothesis which presents itself is that Shakespeare wrote the play in conjunction with Middleton or another as "collaborateur." We know that this was a very common practice with the dramatists of his time. It is generally admitted that he assisted Fletcher in the composition of *The Two Noble Kinsmen;* and Mr Spedding has shown, conclusively as we think, that Fletcher assisted him in the composition of *Henry VIII.*

'We might suppose, therefore, that after drawing out the scheme of *Macbeth*, Shakespeare reserved to himself all the scenes in which Macbeth or Lady Macbeth appeared, and left the rest to his assistant. We must further suppose that he largely retouched, and even re-wrote in places, this assistant's work, and that in his own work his good nature occasionally tolerated insertions by the other. But, then, how did it happen that he left the inconsistencies and extravagances of the second scene of the first act uncorrected?

'On the whole, we incline to think that the play was interpolated after Shakespeare's death, or at least after he had withdrawn from all connection with the theatre. The interpolator was, not improbably, Thomas Middleton; who, to please the "groundlings," expanded the parts originally assigned by Shakespeare to the weird

sisters, and also introduced a new character, Hecate. The signal inferiority of her speeches is thus accounted for.'

All the witch-scenes from Middleton's 'tragi-coomodie' are here subjoined. I had originally intended to give an exact reprint from a copy in my possession presented to '*Hy. Fuseli from the Editor George Stevens*' (sic, and therefore clearly not in the autograph of Steevens), but Dyce, in his preliminary remarks to the play in his edition of Middleton, says that from a collation of the original MS in the Bodleian Library with the above reprint of 1778, the latter was found to be not without some errors and omissions. I decided therefore to give Dyce's text, together with his valuable footnotes, except such as record the variations of the text, which, however necessary in an edition of Middleton, would not, I think, possess any interest in the present copy of *Macbeth*.*

ACT I. SCENE II.

The abode of HECATE.

Enter HECATE.[1]

Hec. Titty and Tiffin, Suckin and Pigen, Liard and Robin! white spirits, black spirits, grey spirits, red spirits! devil-toad, devil-ram, devil-cat, and devil-dam! why, Hoppo and Stadlin, Hellwain and Puckle!

Stad. [*within*] Here, sweating at the vessel.

Hec. Boil it well.

Hop. [*within*] It gallops now.

Hec. Are the flames blue enough?

Or shall I use a little seething more?

Stad. [*within*] The nips of fairies[2] upon maids' white hips

Are not more perfect azure.

Hec. Tend it carefully.

Send Stadlin to me with a brazen dish,

That I may fall to work upon these serpents,

And squeeze 'em ready for the second hour:

Why, when?[3]

---

* The copy from Dyce was obligingly prepared for the press by my friend, J. Parker Norris, esq. ED.

[1] MS has, '*Enter Heccat; and other Witches (with Properties, and Habitts fitting.)*' I had originally prefixed to this scene, '*A Cave; Hecate discovered in front of the stage: Stadlin, Hoppo, other witches, and Firestone, in an inner cave, where a caldron is boiling:*' but Hecate does not *see* the caldron; and as we shall presently find that Almachildes (vide p. 399. ED.) is on the point of falling into it, *before* he meets with Hecate, it could not have been placed in an *inner* cave.

[2] This passage is explained by the following lines of Browne:

'where oft the Fairy-Queene
At twy-light sate, and did command her Elues
To pinch those Maids that had not swept their shelues; . . .
Or if they spread no Table, set no Bread,
They should haue nips from toe vnto the head.'—
Britannia's Pastorals, b. i, song ii, p. 41, ed. 1625.

[3] *Why, when*] A frequent expression of impatience.

Enter STADLIN *with a dis.*

Stad. Here's Stadlin and the dish.
Hec. There, take this unbaptised brat;[4]
[*Giving the dead body of a child.*
Boil it well; preserve the fat:
You know 'tis precious to transfer
Our 'nointed flesh into the air,
In moonlight nights, on steeple-tops,
Mountains, and pine-trees, that like pricks or stops
Seem to our height; high towers and roofs of princes
Like wrinkles in the earth; whole provinces
Appear to our sight then even leek[5]
A russet mole upon some lady's cheek.
When hundred leagues in air, we feast and sing,
Dance, kiss, and coll,[6] use every thing:
What young man can we wish to pleasure us,
But we enjoy him in an incubus?
Thou know'st it, Stadlin?
Stad. Usually that's done.
Hec. Last night thou got'st the mayor of Whelplie's[7] son;
I knew him by his black cloak lin'd with yellow;
I think thou'st spoil'd the youth, he's but seventeen:
I'll have him the next mounting. Away, in:
Go, feed the vessel for the second hour.
Stad. Where be the magical herbs?
Hec. They're down his throat;[8]
His mouth cramm'd full, his ears and nostrils stuff'd.
I thrust in eleoselinum lately,
Aconitum, frondes populeas, and soot—
You may see that, he looks so b[l]ack i' th' mouth—
Then sium, acorum vulgare too,

---

4 Here, and in the next three speeches of Hecate, Middleton follows Reginald Scot, using sometimes the very words of that curious writer. In the *Discouerie of Witchcraft*, Scot gives from 'John Bapt. Neap.,' i. e., Porta, the following receipts for the miraculous transportation of witches: 'R. *The fat of yoong children, and seeth it with water in a brasen vessell*, reseruing the thickest of that which remaineth boiled in the bottome, which they laie vp and keepe, vntil occassion serueth to vse it. *They put hereunto Eleoselinum, Aconitum, frondes populeas, and soote.*' 'R. *Sium, acarum vulgare, pentaphyllon, the bloud of a flitter-mouse, solanum somniferum et oleum.* They stampe all these togither, and then they rubbe all parts of their bodies exceedinglie, till they looke red and be verie hot, so as the pores may be opened and their flesh soluble and loose. They ioine herewithall either fat or oile in steed thereof, that the force of the ointment maie the rather pearse inwardly, and so be more effectual. By this means (saith he) in a *moone light night they seeme to be carried in the aire, to feasting, singing, dansing, kissing, culling, and other acts of venerie, with such youthes as they loue and desire most*,' &c. B. x, c. viii, p. 184, ed. 1584.—See the original of this in Porta's *Magiæ Naturalis, sive De Miraculis Rerum Naturalium Libri* iiii, 1561, 12mo, p. 180. Porta omitted the passage in (at least some) later and enlarged editions of his work.

5 i. e. like—for the sake of the rhyme.

6 i. e. embrace, or clasp round the neck.

7 What place is meant by this word I know not.

8 i. e. the dead child's.

Pentaphyllon, the blood of a flitter-mouse,[9]
Solanum somnificum et oleum.
Stad. Then there's all, Hecate.
Hec. Is the heart of wax
Stuck full of magic needles?
Stad. 'Tis done, Hecate.
Hec. And is the farmer's picture and his wife's
Laid down to th' fire yet?
Stad. They're a-roasting both too.
Hec. Good [*Exit Stadlin*]; then their marrows are a-melting subtly,
And three months' sickness sucks up life in 'em.
They denied me often flour, barm, and milk,
Goose-grease and tar, when I ne'er hurt their churnings,
Their brew-locks, nor their batches, nor forespoke
Any of their breedings. Now I'll be meet[10] with 'em:
Seven of their young pigs I've bewitched already,
Of the last litter;
Nine ducklings, thirteen goslings, and a hog,
Fell lame last Sunday after even-song too;
And mark how their sheep prosper, or what sup
Each milch-kine gives to th' pail: I'll send these snakes
Shall milk 'em all
Beforehand; the dew-skirted dairy-wenches
Shall stroke dry dugs for this, and go home cursing;
I'll mar their sillabubs and swathy feastings[11]
Under cows' bellies with the parish-youths.
Where's Firestone, our son Firestone?

Enter FIRESTONE.

Fire. Here am I, mother.
Hec. Take in this brazen dish full of dear ware: [*Gives dish.*
Thou shalt have all when I die; and that will be
Even just at twelve a'clock at night come three year.
Fire. And may you not have one a'clock in to th' dozen, mother?
Hec. No.
Fire. Your spirits are, then, more unconscionable than bakers. You'll have lived then, mother, sixscore year to the hundred; and methinks, after sixscore years, the devil might give you a cast, for he's a fruiterer too, and has been from the beginning; the first apple that e'er was eaten came through his fingers: the costermonger's,[12] then, I hold to be the ancientest trade, though some would have the tailor pricked down before him.
Hec. Go, and take heed you shed not by the way;
The hour must have her portion: 'tis dear sirup;
Each charmed drop is able to confound

[9] Or, *flicker*-mouse—i. e. bat.
[10] i. e. even.
[11] i. e. (I suppose) feastings among the *swaths*—the mown rows of grass.
[12] i. e. apple-seller's.

A family consisting of nineteen
Or one-and-twenty feeders.

Fire. Marry, here's stuff indeed!
Dear sirup call you it? a little thing
Would make me give you a dram on't in a posset,
And cut you three years shorter. [*Aside.*

Hec. Thou art now
About some villany.

Fire. Not I, forsooth.—
Truly the devil's in her, I think: how one villain smells out another straight! there's no knavery but is nosed like a dog, and can smell out a dog's meaning. [*Aside.*]—Mother, I pray, give me leave to ramble abroad to-night with the Nightmare, for I have a great mind to overlay a fat parson's daughter.

Hec. And who shall lie with me, then?

Fire. The great cat
For one night, mother; 'tis but a night:
Make shift with him for once.

Hec. You're a kind son!
But 'tis the nature of you all, I see that;
You had rather hunt after strange women still
Than lie with your own mothers. Get thee gone;
Sweat thy six ounces out about the vessel,
And thou shalt play at midnight; the Nightmare
Shall call thee when it walks.

Fire. Thanks, most sweet mother. [*Exit.*

Hec. Urchins, Elves, Hags, Satyrs, Pans, Fawns, Sylvans,[13] Kitt-with-the-candlestick, Tritons, Centaurs, Dwarfs, Imps, the Spoo[r]n, the Mare, the Man-i'-th'-oak, the Hellwain, the Fire-drake, the Puckle! A ab hur hus!

Enter SEBASTIAN.

Seb. Heaven knows with what unwillingness and hate

---

13 Here again Middleton borrows from Reginald Scot: 'And they haue so fraied vs with bull beggers, spirits, witches, *vrchens, elues, hags,* fairies, *satyrs, pans, faunes, sylens* [sylvans] *kit with the cansticke, tritons, centaurs, dwarfes,* giants, *imps,* calcars, coniurors, nymphes, changlings, Incubus, Robin good-fellowe, the *spoorne, the mare, the man in the oke, the hell waine, the fierdrake, the puckle,* Tom thombe, hob gobblin, Tom tumbler, boneles, and such other bugs, that we are afraid of our owne shadowes.' *Discouerie of Witchcraft,* b. vii, c. xv, p. 153, ed. 1584.—Sir W. Scott, having given the above quotation from the work of his namesake, observes: 'It would require a better demonologist than I am to explain the various obsolete superstitions which Reginald Scot has introduced, as articles of the old English faith, into the preceding passage. I might indeed say, the Phuca is a Celtic superstition, from which the word Pook, or Puckle, was doubtless derived; and I might conjecture, that the man-in-the-oak was the same with the Erl-König of the Germans; and that the hellwain were a kind of wandering spirits, the descendants of a champion named Hellequin, who are introduced into the romance of *Richard sans Peur.* But most antiquarians will be at fault concerning the spoorn, Kitt-with-the-candlestick, Boneless, and some others.' *Letters on Demonology,* &c, p. 174, sec. ed.—Whatever 'Hellwain' may be properly, Middleton meant to express by the term some individual spirit: [see p. 393. ED.] and the 3d scene of act iii.—The words with which Hecate concludes this speech, 'A ab hur hus!' are also borrowed from R. Scot's work, b. xii, c. xiv, p. 244, where they are mentioned as a charm against the toothache.

I enter this damn'd place: but such extremes
Of wrongs in love fight 'gainst religion's knowledge
That were I led by this disease to deaths
As numberless as creatures that must die,
I could not shun the way. I know what 'tis
To pity madmen now; they're wretched things
That ever were created, if they be
Of woman's making, and her faithless vows.
I fear they're now a-kissing: what's a'clock?
'Tis now but supper-time, but night will come,
And all new-married couples make short suppers.—
Whate'er thou art, I've no spare time to fear thee;
My horrors are so strong and great already,
That thou seemest nothing. Up, and laze not:
Hadst thou my business, thou couldst ne'er sit so;
'Twould firk thee into air a thousand mile,
Beyond thy ointments. I would I were read
So much in thy black power as mine own griefs!
I'm in great need of help; wilt give me any?

Hec. Thy boldness takes me bravely; we're all sworn
To sweat for such a spirit: see, I regard thee;
I rise and bid thee welcome. What's thy wish now?

Seb. O, my heart swells with't! I must take breath first.

Hec. Is't to confound some enemy on the seas?
It may be done to-night: Stadlin's within; [14]
She raises all your sudden ruinous storms,
That shipwreck barks, and tear up growing oaks,
Fly over houses, and take *Anno Domini* [15]
Out of a rich man's chimney—a sweet place for't!
He'd be hang'd ere he would set his own years there;
They must be chamber'd in a five-pound picture,
A green silk curtain drawn before the eyes on't;
His rotten, diseas'd years!—or dost thou envy
The fat prosperity of any neighbour?
I'll call forth Hoppo, and her incantation
Can straight destroy the young of all his cattle;
Blast vineyards, orchards, meadows; or in one night
Transport his dung, hay, corn, by reeks, [16] whole stacks,
Into thine own ground.

Seb. This would come most richly now

---

[14] From R. Scot: 'It is constantlie affirmed in M. Mal. that Stafus vsed alwaies to hide himselfe in a moushoall [mouse-hole], and had a disciple called Hoppo, who made Stadlin a maister witch, and could all when they list inuisiblie transferre the third part of their neighbours doong, hay, corne, &c. into their owne ground, make haile, tempests, and flouds, with thunder and lightning; and kill children, cattell, &c.: reueale things hidden, and many other tricks, when and where they list.' *Discouerie of Witchcraft*, b. xii, c. v, p. 222, ed. 1584.—See Sprenger's *Malleus Maleficarum*, Pars Sec. quæst. i, cap. xv, p. 267, ed. 1576, where the name *Stadio*, not *Stadlin*, is found; but the latter occurs at p. 210.

[15] i. e. the date of the house, frequently affixed to old buildings.

[16] i. e. *ricks*.

To many a country grazier; but my envy
Lies not so low as cattle, corn, or vines:
'Twill trouble your best powers to give me ease.
Hec. Is it to starve up generation?
To strike a barreness in man or woman?
Seb. Hah!
Hec. Hah, did you feel me there? I knew your grief.
Seb. Can there be such things done?
Hec. Are these the skins
Of serpents? these of snakes?
Seb. I see they are.
Hec. So sure into what house these are convey'd,
[*Giving serpent-skins, &c. to Sebastian.*
Knit with these charms[17] and retentive knots,
Neither the man begets nor woman breeds,
No, nor performs the least desires of wedlock,
Being then a mutual duty. I could give thee
Chirocineta,[18] adincantida,
Archimedon, marmaritin, calicia,
Which I could sort to villanous barren ends;
But this leads the same way. More I could instance;
As, the same needles thrust into their pillows
That sew and sock up dead men in their sheets;
A privy gristle of a man that hangs
After sunset; good, excellent; yet all's there, sir.
Seb. You could not do a man that special kindness
To part 'em utterly now? could you do that?
Hec. No, time must do't: we cannot disjoin wedlock
'Tis of heaven's fastening. Well may we raise jars,
Jealousies, strifes, and heart-burning disagreements,
Like a thick scurf o'er life, as did our master
Upon that patient miracle;[19] but the work itself
Our power cannot disjoint.
Seb. I depart happy
In what I have then, being constrained to this.—
And grant, you greater powers that dispose men,
That I may never need this hag agen![20] [*Aside, and exit.*
Hec. I know he loves me not,[21] nor there's no hope on't;
'Tis for the love of mischief I do this,
And that we're sworn to the first oath we take.

---

17 Written in MS, '*charmes*.' It is used as a dissyllable in another scene.

18 From R. Scot: 'Pythagoras and Democritus giue vs the names of a great many magicall hearbs and stones, whereof now both the vertue and the things themselues also are vnknowne: as *Marmaritin*, whereby spirits might be raised: *Archimedon*, which would make one bewraie in his sleepe all the secrets in his heart: *Adincantida*, *Calicia*, Meuais, *Chirocineta*, &c.: which all had their seuerall vertues, or rather poisons.' *Discouerie of Witchcraft*, b. vi, c. iii, p. 117, ed. 1584.

19 i. e., Job.

20 The old spelling of *again*, and necessary here for the rhyme.

21 See Steevens's remarks, p. 389. ED.

Re-enter FIRESTONE.

Fire. O, mother, mother!

Hec. What's the news with thee now?

Fire. There's the bravest[22] young gentleman within, and the fineliest drunk! I thought he would have fallen into the vessel; he stumbled at a pipkin of child's grease; reeled against Stadlin, overthrew her, and in the tumbling-cast struck up old Puckle's heels with her clothes over her ears.

Hec. Hoyday!

Fire. I was fain to throw the cat upon her to save her honesty, and all little enough; I cried out still, I pray, be covered.[23] See where he comes now, mother.

Enter ALMACHILDES.

Alm. Call you these witches? they be tumblers, methinks,
Very flat tumblers.

Hec. 'Tis Almachildes—fresh blood stirs in me—
The man that I have lusted to enjoy;
I've had him thrice in incubus already. [*Aside.*

Alm. Is your name Goody Hag?

Hec. 'Tis any thing:
Call me the horrid'st and unhallow'd things
That life and nature tremble at, for thee
I'll be the same. Thou com'st for a love-charm now?

Alm. Why, thou'rt a witch, I think.

Hec. Thou shalt have choice of twenty, wet or dry.

Alm. Nay, let's have dry ones.

Hec. If thou wilt use 't by way of cup and potion,
I'll give thee a remora shall bewitch her straight.

Alm. A remora? what's that?

Hec. A little suck-stone;
Some call it a sea-lamprey, a small fish.

Alm. And must be butter'd?

Hec. The bones of a green frog too, wondrous precious
The flesh consum'd by pismires.

Alm. Pismires? give me a chamber-pot!

Fire. You shall see him go nigh to be so unmannerly, he'll make water before my mother anon. [*Aside.*

Alm. And now you talk of frogs, I've somewhat here;
I come not empty-pocketed from a banquet,
I learn'd that of my haberdasher's wife:
Look, goody witch, there's a toad in marchpane[24] for you.
[*Gives marchpane.*

Hec. O sir, you've fitted me!

---

[22] i. e. fineliest dressed.

[23] I may just observe, that in the language of the time, these words meant, properly,—put on your hat.

[24] See *Rom. & Jul.*, I, v, 7, where a contemporary receipt for making *marchpane* is given. ED.

Alm. And here's a spawn or two
Of the same paddock-brood too, for your son.
[*Gives other pieces of marchpane.*
Fire. I thank your worship, sir: how comes your handkercher
So sweetly thus beray'd?[25] sure 'tis wet sucket,[26] sir.
Alm. 'Tis nothing but the sirup the toad spit;
Take all, I prithee.
Hec. This was kindly done, sir;
And you shall sup with me to-night for this.
Alm. How? sup with thee? dost think I'll eat fried rats
And pickled spiders?
Hec. No; I can command, sir,
The best meat i' th' whole province for my friends,
And reverently serv'd in too.
Alm. How?
Hec. In good fashion.
Alm. Let me but see that, and I'll sup with you.
[*Hecate conjures; and enter a Cat playing on a fiddle, and Spirits with meat.*
The Cat and Fiddle's an excellent ordinary:
You had a devil once in a fox-skin?
Hec. O, I have him still: come, walk with me sir.
[*Exeunt all except Firestone.*
Fire. How apt and ready is a drunkard now to reel to the devil! Well, I'll even in and see how he eats; and I'll be hanged if I be not the fatter of the twain with laughing at him. [*Exit.*

ACT III. SCENE III.

A Field.

Enter HECATE, STADLIN, HOPPO, *and other Witches;* FIRESTONE *in the background.*

Hec. The moon's a gallant; see how brisk she rides!
Stad. Here's a rich evening, Hecate.
Hec. Ay, is't not, wenches,
To take a journey of five thousand mile?
Hop. Ours will be more to-night.
Hec. O 'twill be precious!
Heard you the owl yet?[27]
Stad. Briefly in the copse,
As we came through now.
Hec. 'Tis high time for us then.
Stad. There was a bat hung at my lips three times
As we came through the woods, and drank her fill:
Old Puckle saw her.

---

[25] i. e. befouled. [26] i. e. sweetmeat.
[27] See Steevens's remarks on p. 389. ED.

Hec. You are fortunate still;
The very screech-owl lights upon your shoulder
And woos you, like a pigeon. Are you furnish'd?
Have you your ointments?

Stad. All.

Hec. Prepare to flight then;
I'll overtake you swiftly.

Stad. Hie thee, Hecate;
We shall be up betimes.

Hec. I'll reach you quickly.

[*Exeunt all the Witches except Hecate.*

Fire. They are all going a-birding to-night; they talk of fowls i' th' air that fly by day; I am sure they'll be a company of foul sluts there to-night: if we have not mortality after't, I'll be hanged, for they are able to putrefy it, to infect a whole region. She spies me now.

Hec. What, Firestone, our sweet son?

Fire. A little sweeter than some of you, or a dunghill were too good for me. [*Aside.*

Hec. How much hast here?

Fire. Nineteen, and all brave plump ones,
Besides six lizards, and three serpentine eggs.

Hec. Dear and sweet boy! what herbs hast thou?

Fire. I have some marmartin and mandragon.

Hec. Marmaritin and mandragora, thou wouldst say.

Fire. Here's panax too—I thank thee—my pan aches, I'm sure,
With kneeling down to cut 'em.

Hec. And selago,
Hedge-hyssop too: how near he goes my cuttings!
Were they all cropt by moonlight?

Fire. Every blade of 'em,
Or I'm a moon-calf, mother.

Hec. Hie thee home with 'em:
Look well to the house to-night; I'm for aloft.

Fire. Aloft, quoth you? I would you would break your neck once, that I might have all quickly! [*Aside.*]—Hark, hark, mother! they are above the steeple already, flying over your head with a noise[28] of musicians.

Hec. They're they indeed. Help, help me; I'm too late else.

Song above.[29]

Come away, come away,
Hecate, Hecate, come away!

Hec. I come, I come, I come, I come,

---

[28] i. e. company.

[29] In D'avenant's alteration of *Macbeth* [see p. 337. Ed.], this passage is inserted, with some variations. It is so highly fanciful, and comes in so happily where D'avenant has placed it, that one is almost tempted to believe it was written by Shakespeare, and had been omitted in the printed copies of his play. Till the MS of *The Witch* was discovered, the passage in question was of course supposed to be the composition of D'avenant.

With all the speed I may,
With all the speed I may.
Where's Stadlin?
[*Voice above.*] Here.
Hec. Where's Puckle?
[*Voice above.*] Here;
And Hoppo too, and Hellwain too;
We lack but you, we lack but you;
Come away, make up the count.
Hec. I will but 'noint, and then I mount.
[*A Spirit like a cat descends.*
[*Voice above.*] There's one comes down to fetch his dues,
A kiss, a coll, a sip of blood;
And why thou stay'st so long
I muse, I muse,
Since the air's so sweet and good.
Hec. O, art thou come?
What news, what news?
Spirit. All goes still to our delight:
Either come, or else
Refuse, refuse.
Hec. Now I'm furnish'd for the flight.
Fire. Hark, hark, the cat sings a brave treble in her own language!
Hec. [*going up*] Now I go, now I fly,
Malkin my sweet spirit and I.
O what a dainty pleasure 'tis
To ride in the air
When the moon shines fair,
And sing and dance, and toy and kiss!
Over woods, high rocks, and mountains,
Over seas, our mistress' fountains,
Over steeps[30] towers and turrets,
We fly by night, 'mongst troops of spirits:
No ring of bells to our ears sounds,
No howls of wolves, no yelps of hounds;
No, not the noise of water's breach,
Or cannon's throat our height can reach.
[*Voices above.*] No ring of bells, &c.
Fire. Well, mother, I thank your kindness: you must be gambolling i' th' air, and leave me to walk here like a fool and a mortal.
[*Exit.*

ACT V. SCENE II.

The Abode of HECATE: *a caldron in the centre.*

Enter Duchess, HECATE, *and* FIRESTONE.

Hec. What death is't you desire for Almachildes?

---

[30] D'avenant gives,
'*Over* steeples, *towers, and turrets,*'
which I suspect is the true reading: compare what Hecate says [at p. 394. ED.],
'In moonlight nights, on *steeple-tops,*' &c.

Duch. A sudden and a subtle.
Hec. Then I've fitted you.
Here lie the gifts of both; sudden and subtle:
His picture made in wax, and gently molten
By a blue fire kindled with dead men's eyes,
Will waste him by degrees.
Duch. In what time, prithee?
Hec. Perhaps in a moon's progress.
Duch. What, a month?
Out upon pictures, if they be so tedious!
Give me things with some life.
Hec. Then seek no farther.
Duch. This must be done with speed, dispatch'd this night,
If it may possible.
Hec. I have it for you;
Here's that will do't; stay but perfection's time,
And that not five hours hence.
Duch. Canst thou do this?
Hec. Can I?
Duch. I mean, so closely.
Hec. So closely do you mean too!
Duch. So artfully, so cunningly.
Hec. Worse and worse; doubts and incredulities!
They make me mad. Let scrupulous creatures know
Cum volui,[31] *ripis ipsis mirantibus, amnes*
In fontes rediere suos; concussaque sisto,
Stantia concutio cantu freta; nubila pello,
Nubilaque induco; ventos abigoque vocoque;
Vipereas rumpo verbis et carmine fauces;
Et silvas moveo; jubeoque tremiscere montes,
Et mugire solum, manesque exire sepulchris.
Te [*quo*] *que, luna, traho.* Can you doubt me then, daughter
That can make mountains tremble, miles of woods walk,
Whole earth's foundation bellow, and the spirits
Of the entomb'd to burst out from their marbles,
Nay, draw yond moon to my involv'd designs?
Fire. I know as well as can be when my mother's mad, and our great cat angry, for one spits French then, and th' other spits Latin. [*Aside.*
Duch. I did not doubt you, mother.
Hec. No! What did you?
My power's so firm, it is not to be question'd.
Duch. Forgive what's past: and now I know th' offensiveness
That vexes art, I'll shun th' occasion ever.

---

[31] Ovid, *Met.* vii, 199, where the first line is 'Quorum ope, *cum volui, ripis mirantibus amnes:*' but I find it quoted, as in our text, by Corn. Agrippa, *Occult. Philos.* lib. i, cap. lxxii, p. 113. *Opp.* t. i. ed. Lugd.; by R. Scot, *Discouerie of Witchcraft*, l. xii, c. vii, p. 225, ed. 1584; and by Bodinus, *De Magorum Dæmonomania*, lib. ii, cap. ii, p. 130, ed. 1590. From the last-mentioned work, indeed, Middleton seems to have transcribed the passage, since he omits, as Bodinus does, a line after '*Vipereas rumpo*,' &c.

Hec. Leave all to me and my five sisters, daughter:
It shall be convey'd in at howlet-time;
Take you no care: my spirits know their moments;
Raven or screech-owl never fly by th' door
But they call in—I thank 'em—and they lose not by't;
I give 'em barley soak'd in infants' blood;
They shall have *semina cum sanguine*,
Their gorge cramm'd full, if they come once to our house;
We are no niggard. [*Exit Duchess.*

Fire. They fare but too well when they come hither; they eat up as much t'other night as would have made me a good conscionable pudding.

Hec. Give me some lizard's-brain; quickly, Firestone.

[*Firestone brings the different ingredients for the charm, as Hecate calls for them.*

Where's grannam Stadlin, and all the rest o' th' sisters?

Fire. All at hand, forsooth.

Enter STADLIN, HOPPO, *and other Witches.*

Hec. Give me marmaritin, some bear-breech: when?[32]

Fire. Here's bear-breech and lizard's-brain, forsooth.

Hec. Into the vessel;
And fetch three ounces of the red-hair'd girl
I kill'd last midnight.

Fire. Whereabouts, sweet mother?

Hec. Hip; hip or flank. Where is the acopus?[33]

Fire. You shall have acopus, forsooth.

Hec. Stir, stir about, whilst I begin the charm.

Black spirits and white, red[34] spirits and gray,
Mingle, mingle, mingle, you that mingle may!
Titty, Tiffin,
Keep it stiff in;
Firedrake, Puckey,
Make it lucky;
Liard, Robin,
You must bob in.
Round, around, around, about, about!
All ill come running in, all good keep out!

First Witch. Here's the blood of a bat.

Hec. Put in that, O, put in that!

Sec. Witch. Here's libbard's-bane.

Hec. Put in again![35]

---

[32] See Note 3 on p. 393. ED.

[33] I am uncertain about the meaning of this word. Pliny mentions an herb, and also a stone, called *acopos*: see *Hist. Nat.* lib. xxvii, cap. iv, t. ii, p. 423, and lib. xxxvii, cap. x, t. ii, p. 787, ed. Hard. 1723.

[34] Rowe, in Macbeth, IV, i, changed this to *Blue*, and was followed by Pope, Theobald, Hanmer, Warburton, Johnson, Jennens, Steevens 1773 and 1778. 'Red' was restored by Steevens, 1785. ED.

[35] D'avenant gives 'a grain'—a specious reading, but not, I believe, the true one.

First Witch. The juice of toad, the oil of adder.
Sec. Witch. Those will make the younker madder.
Hec. Put in—there's all—and rid the stench.
Fire. Nay, here's three ounces of the red-hair'd wench.
All the Witches. Round, around, around, &c.
Hec. So, so, enough: into the vessel with it.
—ere, 't hath the true perfection. I'm so light
At any mischief! there's no villainy
But is a tune, methinks.
Fire. A tune? 'tis to the tune of damnation then, I warrant you, and that song hath a villainous burthen. [*Aside.*
Hec. Come, my sweet sisters; let the air[36] strike our tune,
Whilst we shew reverence to yond peeping moon.
[*They dance the Witches' Dance, and exeunt.*

THE TEXT.

'THE TRAGEDIE OF MACBETH' was first printed in the Folio of 1623, where it occupies twenty-one pages: from p. 131 to p. 151, inclusive, in the division of *Tragedies*, between *Julius Cæsar* and *Hamlet*. The Acts and Scenes are all there indicated.

COLLIER. We may presume, as in other similar cases, that it had not come from the press at an earlier date, because in the books of the Stationers' Company it is registered by Blount and Jaggard, on the 8th of November, 1623, as one of the plays 'not formerly entered to other men.'

HUNTER (ii, 152). The numerous corrections (decidedly and unquestionably so) made by the editors of F_2, and the numerous other deviations of the text of F_1, show that the original editors performed their duty in a very imperfect manner, and that therefore there is just room for a bolder conjectural criticism on this play than perhaps on any other; neither can the variations of F_2 from F_1 be always accepted as improvements or authoritative determinations of the true text.

CAMBRIDGE EDITORS. Except that it is divided into Scenes, as well as Acts, it is one of the worst printed of all the plays, especially as regards the metre, and not a few passages are hopelessly corrupt.

CLARENDON. Probably it was printed from a transcript of the author's MS, which was in great part not copied from the original, but written to dictation. This is confirmed by the fact that several of the most palpable blunders are blunders of the ear and not of the eye.

---

[36] See Steevens's remarks on p. 388. ED.

COSTUME.

KNIGHT. 'It would be too much, perhaps, to affirm,' says SKENE in *The Highlanders of Scotland*, 'that the dress as at present worn, in all its minute details, is ancient; but it is very certain that it is compounded of three varieties in the form of dress which were separately worn by the Highlanders of the seventeenth century, and that each of these may be traced back to the remotest antiquity.' These are: First, The belted plaid; Second, The short coat or jacket; Third, The truis. With each of these, or at any rate with the first two, was worn, from the earliest periods to the seventeenth century, the long-sleeved, saffron-stained shirt, of Irish origin, called Leni-croich. . . . . With regard to another hotly disputed point of Scottish costume, the colours of the chequered cloth, commonly called *tartan* and *plaid* (neither of which names, however, originally signified its variegated appearance, the former being merely the name of the woollen stuff of which it was made, and the latter that of the garment into which it was shaped), the most general belief is, that the distinction of the clans by a peculiar pattern is of comparatively a recent date; but those who deny 'a coat of many colours' to the ancient Scottish Highlander altogether, must as unceremoniously strip the Celtic Briton or Belgic Gaul of his tunic 'flowered with various colours in divisions,' in which he has been specifically arrayed by Diodorus Siculus. The chequered cloth was termed in Celtic, *breacan*, and the Highlanders, we are informed by Mr Logan, in his *History of the Gael*, give it also the poetical appellation of *cath-dath*, signifying 'the strife,' or 'war of colours.' In Major's time (1512) the plaids, or cloaks, of the higher classes alone were variegated. The common people appear to have worn them generally of a brown colour, 'most near,' says Moniepennie, 'to the colour of the hadder' (heather). Martin, in 1716, speaking of the female attire of the Western Isles, says the ancient dress, which is yet worn by some of the vulgar, called *arisad*, is a white plaid, having a few small stripes of black, blue, and red. The plain black and white stuff, now generally known in London by the name of 'Shepherd's plaid,' is evidently, from its simplicity, of great antiquity, and could have been most easily manufactured, as it required no process of dyeing, being composed of the two natural colours of the fleece. Defoe, in his *Memoirs of a Cavalier*, describes the plaid worn in 1639 as 'striped across, red and yellow;' and the portrait of Lacy the actor, painted in Charles II's time, represents him dressed for Sawney the Scot in a red, yellow, and black truis, and belted plaid, or, at any rate, in a stuff of the natural yellowish tint of the wool, striped across with black and red.

For the armour and weapons of the Scotch of the 11th century we have rather more distinct authority. The Sovereign and his Lowland Chiefs appear early to have assumed the shirt of ring-mail of the Saxon; or, perhaps, the quilted *panzar* of their Norwegian and Danish invaders; but that some of the Highland chieftains disdained such defence must be admitted from the well-known boast of the Earl of Strathearne, as early as 1138, at the Battle of the Standard: 'I wear no armour,' exclaimed the heroic Gaël, 'yet those who do will not advance beyond me this day.' It was indeed the old Celtic fashion for soldiers to divest themselves of almost every portion of covering on the eve of combat, and to rush into battle nearly, if not entirely, naked.

The ancient Scottish weapons were the bow, the spear, the claymore (cledheamh-more), the battle-axe, and the dirk, or bidag, with round targets, covered with bull's-

hide, and studded with nails and bosses of brass or iron. For the dress and arms of the Anglosaxon auxiliaries of Malcolm the Bayeux tapestry furnishes perhaps the nearest authority.

The Scottish female habit seems to have consisted, like that of the Saxon, Norman, and Danish women,—nay, we may even add the ancient British,—of a long robe, girdled round the waist, and a full and flowing mantle, fastened on the breast by a large buckle, or brooch of brass, silver or gold, and set with common crystals, or precious gems, according to the rank of the wearer. Dion Cassius describes Boadicea as wearing a variegated robe; and the ancient mantle worn by Scotch-women is described by Martin as chequered and denominated the arisad.

J. R. PLANCHÉ (*British Costume*, 1846, p. 345). The hair before marriage was uncovered, the head bound by a simple fillet or snood, sometimes a lock of considerable length hanging down on each side of the face, and ornamented with a knot of ribands,—a Teutonic fashion. When privileged to cover it, the *curch*, *curaichd*, or *breid* of linen, was put on the head and fastened under the chin, falling in a tapering form on the shoulders.

WHITE. The costume must of necessity be the Highland garb; but it should be presented in as rudimentary a condition as possible. For not only is the modern Highland costume an artistic compilation and elaboration not many centuries old, though of elements themselves indigenous and ancient, but its purposed and pavonic picturesqueness is somewhat inconsistent with the rugged and primitive social aspect of this drama, and the simplicity of the motives which produce its action.

FITZGERALD (*Life of Garrick*, vol. i, p. 224). As in the other tragedies, [Garrick] had not yet [1747] thought of breaking through the old conventional style of dress, and the audience saw the famous Scotch thane wearing a scarlet coat like a military officer, a waistcoat laced with silver, with a wig and breeches of the cut of the time. Not yet had the bold innovator Macklin, in his old age, thought of bringing forward the tartan and kilt.

[In neither of the two lives of MACKLIN (Kirkman's, and Cooke's) that I have examined do I find any fuller record of the costume adopted by 'the bold innovator' than that given above by Mr Fitzgerald. Mention is merely made that Macklin performed Macbeth when he was upward of seventy years old (he lived to be one hundred and seven, it is said), in about the year 1772, and adopted the tartan and kilt, and made great changes in the scenery, &c. ED.]

WAS SHAKESPEARE EVER IN SCOTLAND?

MALONE (vol. ii, p. 416, ed. 1821). Guthrie asserts in his History of Scotland that King James, 'to prove how thoroughly he was emancipated from the tutelage of his clergy, desired Queen Elizabeth, in the year 1599, to send him a company of English comedians. She complied, and James gave them a license to act in his capital and in his court. I have great reason to think,' adds the historian, 'that the immortal Shakespeare was of the number.' If Guthrie had any ground for this

assertion, why was it not stated? It is extremely improbable that Shakespeare should have left London at this period. In 1599 his Henry V was produced, and without doubt acted with great applause.

COLLIER (*Annals of the Stage*, vol. i, p. 344, 1831) says that 'it has been supposed by some that Shakespeare was a member of this company [that arrived in Edinburgh in 1599], and that he even took his description of Macbeth's castle from local observation. No evidence can be produced either way, excepting Malone's conjecture' in reference to the production of Henry V in that year.

KNIGHT (*Biography*, &c., p. 415, 1843, and also *Ibid*, p. 420, 1865) endeavors to prove that Shakespeare did visit Scotland, but not in the year mentioned by Guthrie. The latter 'evidently founded his statement upon a passage in Spottiswood's *History of the Church of Scotland*,' in which the appearance of the company of English comedians is put 'in the end of the year.' [1599.] That this could not have been Shakespeare's company KNIGHT finds 'decisive evidence' 'in the Registers of the Privy Council and the Office Books of the Treasurers of the Chamber,' wherein it is stated that the Lord Chamberlain's servants performed before Queen Elizabeth on the 26th of December, 1599. But in Sir John Sinclair's *Statistical Account of Scotland* there is a description of the parish of Perth, by the Rev. James Scott, in which the latter says that it appears from the old records that a company of players were in Perth in 1589, and, after alluding to Guthrie's statement, adds, that 'if they were English actors who visited Perth in that year, Shakespeare might be one of them.' These conjectures, however, of Guthrie and Scott are manifestly loose and untenable, and have never been seriously regarded by English commentators. 'Collier does not notice a subsequent visit of a company of English players to Scotland as detailed in a local history published in London in 1818,—the *Annals of Aberdeen*, by William Kennedy. This writer does not print the document on which he founds his statements; but his narrative is so circumstantial as to leave little doubt that the company of players to which Shakespeare belonged visited Aberdeen in 1601.

'We may distinctly state that as far as any public or private record informs us, there is no circumstance to show that the Lord Chamberlain's company was not in Scotland in the autumn of 1601.' It is a curious fact that even three months later, at the Christmas of that year, there is no record that the Lord Chamberlain's company performed before Queen Elizabeth. The Office-Book of the Treasurer of the Chamber records no performance between Shrove Tuesday, the 3d of March, 1601, and St. Stephen's Day, the 26th of December, 1602. [Richard Manningham's note-book however shows] that Shakspere's company was in London at the beginning of 1602. If it can be shown that the company to which Shakspere belonged was performing in Scotland in October, 1601, there is every probability that Shakspere himself was not absent. He buried his father at Stratford on the 8th of September of that year. The summer season of the Globe would be ended; the winter season at the Blackfriars not begun. He had a large interest as a shareholder in his company; he is supposed to have been the owner of its properties or stage equipments. His duty would call him to Scotland. The journey and the sojourn there would present some relief to the gloomy thoughts which the events of 1601 must have cast upon him.'

Mr Knight, taking Shakespeare's sojourn in Scotland as being thus proved, maintains that there are many points of resemblance between *Macbeth* and the 'Earle of Gowrie's Conspiracie,' which happened only fourteen months before, and over which Scotland was still profoundly moved.

In the second place, Mr Knight sustains his theory by Shakespeare's topographical knowledge. Holinshed represents the meeting of the Witches with Macbeth and Banquo as in the midst of a 'laund,' which presents the idea of a pleasant and fertile meadow among trees. The poet chose his scene with greater art, and with greater topographical accuracy in describing it as 'a blasted heath.' The country around Fores is wild moorland, no more dreary piece is to be found in all Scotland. 'There is something startling to a stranger in seeing the solitary figure of the peat-digger, or rush-gatherer, moving amidst the waste in the sunshine of a calm autumn day; but the desolation of the scene in stormy weather, or when the twilight fogs are trailing over the pathless heath, or settling down upon the pools, must be indescribable.'

The chroniclers furnish Shakspere with no notion of the particular character of the castle of Inverness. His exquisite description of it in the conversation between Duncan and Banquo is unquestionably an effort of the highest art, but it is also founded in reality. (See *On the Site of Macbeth's Castle at Inverness*, by John Anderson, Esq. *Transactions of the Society of Scottish Antiquaries*, iii, 28 Jan. 1828.)

In the third place, Shakespeare's pronunciation, Dunsinane, is adduced as a proof of his presence near the locality. 'We are informed by a gentleman who is devoted to the study of Scotch antiquities that there is every reason to believe that Dunsinane was the ancient pronunciation, and that Shakspere was consequently right in making Dunsinane the exception to his ordinary accentuation of the word.'

Fourthly, and lastly, Mr Knight discovers what he considers unmistakable signs of similarity between the rife, Scotch, traditionary witchcraft and the Weird Sisters, and Hecate; and adduces from the numberless trials of witches at that very time many points of resemblance.

When it is stated that the foregoing paragraphs have been condensed from twenty-three of Mr Knight's royal octavo pages, the reader will see that but scant justice is done to an argument to whose advocate we must certainly accord zeal and research, however much we may disagree with his drift.

W. W. LLOYD. It is by no means improbable that Shakespeare may have visited Scotland; his fellow-actors were certainly there, . . . but there is nothing in the play that requires to be thus accounted for; assuredly there is no indication that the poet was more familiar with Scotland than with Republican Rome.

COLLIER (vol. i, p. 164, ed. 2. *Life of William Shakespeare*). Our chief reason for thinking it unlikely that Shakespeare would have accompanied his fellows to Scotland, at all events between October, 1599, and December, 1601, is that, as the principal writer for the company to which he was attached, he could not well have been spared; and because we have good ground for believing that about that period he must have been unusually busy in the composition of plays. No fewer than five dramas seem, as far as evidence, positive or conjectural, can be obtained, to belong to the interval between 1598 and 1602; and the proof appears to us tolerably conclusive that *Henry V*, *Twelfth Night*, and *Hamlet* were written respectively in 1599, 1600, and 1601. Besides, as far as we are able to decide such a point, the company to which our great dramatist belonged continued to perform in London; for, although a detachment under Laurence Fletcher may have been sent to Scotland, the main body of the association called the Lord Chamberlain's players exhibited at court at the usual seasons in 1599, 1600, and 1601. Therefore if Shakespeare visited Scotland at all, we think it must have been at an earlier period, and there was undoubtedly ample time between the years 1589 and 1599 for him to have done so. Never-

theless, we have no tidings that any English actors were in any part of Scotland during those ten years.

DYCE (vol. i, p. 82, ed. 2. *Life of Shakespeare*). We have no evidence that Shakespeare ever visited Scotland, either along with Laurence Fletcher, or ten years earlier as one of an English company, styled 'her Majesty's players,' who are known to have performed at Edinburgh in 1589.

LANGBAINE.

THE following extract is from GERARD LANGBAINE'S *Account of the English Dramatick Poets*, &c., 1691, the earliest catalogue of the English Stage that 'is to be implicitly relied on for its fidelity': '*Mackbeth*, a Tragedy; which was reviv'd by the Dukes Company, and re-printed with Alterations, and New Songs, 4°. *Lond.* 1674. The Play is founded on the History of *Scotland*. The Reader may consult these Writers for the Story: *viz. Hector Boetius, Buchanan, Du chesne, Hollingshead, &c.* The same Story is succinctly related in Verse, in *Heywood*'s *Hierarchy of Angels*, B. 1, p. 508, and in Prose in *Heylin*'s Cosmography, Book 1, in the Hist. of *Brittain*, where he may read the Story at large.* At the Acting of this Tragedy, on the Stage, I saw a real one acted in the Pit; I mean the Death of Mr. *Scroop*, who received his death's wound from the late Sir *Thomas Armstrong*, and died presently after he was remov'd to a House opposite to the Theatre, in *Dorset-Garden*.'

CHARACTER OF MACBETH.—WHATELY.

THOMAS WHATELY (*Remarks on Some Characters of Shakespere*, 1785, 3d ed., 1839). The first thought of acceding to the throne is suggested, and success in the attempt is promised, to Macbeth by the witches; he is therefore represented as a man whose natural temper would have deterred him from such a design if he had not been immediately tempted and strongly impelled to it. (p. 29.)

A distinction [between *Richard III* and *Macbeth*] is made in the article of courage, though both are possessed of it even to an eminent degree; but in Richard it is intrepidity, and in Macbeth no more than resolution: in him it proceeds from exertion, not from nature; in enterprise he betrays a degree of fear, though he is able, when occasion requires, to stifle and subdue it. When he and his wife are concerting the murder, his doubt, 'If we should fail,' is a difficulty raised by apprehension; and as soon as that is removed by the contrivance of Lady Macbeth, he

* HEYLIN'S 'story at large' stands word for word in *The Argument* to D'avenant's Version. See p. 304. ED.

runs with violence into the other extreme of confidence. His question: 'Will it not be receiv'd,' &c., proceeds from that extravagance with which a delivery from apprehension and doubt is always accompanied. Then summoning all his fortitude, he proceeds to the bloody business without any further recoils. But a certain degree of restlessness and anxiety still continues, such as is constantly felt by a man not naturally very bold, worked up to a momentous achievement. His imagination dwells entirely on the circumstances of horror which surround him; the vision of the dagger; the darkness and the stillness of the night, &c. A resolution thus forced cannot hold longer than the immediate occasion for it: the moment after that is accomplished for which it was necessary, his thoughts take the contrary turn, and he cries out in agony and despair. He refuses to return to the chamber and complete his work. His disordered senses deceive him; he owns that 'every noise appals him.' He listens when nothing stirs; he mistakes the sounds he does hear; he is so confused, as not to distinguish whence the knocking proceeds. She, who is more calm, knows that it is at the south entry; she gives clear and distinct answers to all his incoherent questions, but he returns none to that which she puts to him. All his answers to the trivial questions of Lenox and Macduff are evidently given by a man thinking of something else; and by taking a tincture from the subject of his attention, they become equivocal. (p. 54–59.)

Macbeth commits subsequent murders with less agitation than that of Duncan; but this is no inconsistency in his character; on the contrary, it confirms the principles upon which it is formed; for, besides his being hardened to the deeds of death, he is impelled by other motives than those which instigated him to assassinate his sovereign. In the one he sought to gratify his ambition; the rest are for his security; and he gets rid of fear by guilt, which, to a mind so constituted, may be the less uneasy sensation of the two. The anxiety which prompts him to the destruction of Banquo arises entirely from apprehension. For though one principal reason of his jealousy was the prophecy of the witches in favour of Banquo's issue, yet here starts forth another quite consistent with a temper not quite free from timidity. He is afraid of him personally; that fear is founded on the superior courage of the other, and he feels himself under an awe before him; a situation which a dauntless spirit can never get into. So great are these terrors that he betrays them to the murderers. As the murder is for his own security, the same apprehensions which checked him in his designs upon Duncan, impel him to this upon Banquo. (p. 66–69.)

Macbeth is always shaken upon great, and frequently alarmed upon trivial, occasions. Upon meeting the Witches, he is agitated much more than Banquo, who speaks to them first, and, the moment he sees them, asks them several particular and pertinent questions. But Macbeth, though he has had time to recollect himself, only repeats the same inquiry shortly, and bids them 'Speak, if you can:—What are you?' Which parts may appear to be injudiciously distributed; Macbeth being the principal personage in the play, and most immediately concerned in this particular scene, and it being to him that the Witches first address themselves. But the difference in their characters accounts for such a distribution; Banquo being perfectly calm, and Macbeth a little ruffled by the adventure.* Banquo's contemptuous defiance of the Witches seemed so bold to Macbeth, that he long after mentions it as an instance of his dauntless spirit, when he recollects that he 'chid the sisters.' (p. 76–78.)

* Another instance of an effect produced by a distribution of the parts is in II, iii, 115–122, where, on Lady Macbeth's seeming to faint, while Banquo and Macduff are solicitous about her, Macbeth, by his unconcern, betrays a consciousness that the fainting is feigned.

Macbeth has an acquired, though not a constitutional, courage, which is equal to all ordinary occasions; and if it fails him upon those which are extraordinary, it is however so well formed, as to be easily resumed as soon as the shock is over. But his idea never rises above manliness of character, and he continually asserts his right to that character; which he would not do if he did not take to himself a merit in supporting it. See I, vii, 46. Upon the first appearance of Banquo's ghost, Lady Macbeth endeavors to recover him from his terror by summoning this consideration to his view: 'Are you a man,' 'Aye, and a bold one,' &c. He puts in the same claim again, upon the ghost's rising again, and says, 'What man dare, I dare,' &c., and on its disappearing finally, he says, 'I am a man again.' And even at the last, when he finds that the prophecy in which he had confided has deceived him by its equivocation, he says that 'it hath cow'd my better part of man.' In all which passages he is apparently shaken out of that character to which he had formed himself, but for which he relied only on exertion of courage, without supposing insensibility to fear. (pp. 81–83.)

Macbeth wants no disguise of his natural disposition, for it is not bad; he does not affect more piety than he has: on the contrary, a part of his distress arises from a real sense of religion: which makes him regret that he could not join the chamberlains in prayer for God's blessing, and bewail that he has 'given his eternal jewel to the common enemy of man.' He continually reproaches himself for his deeds; no use can harden him: confidence cannot silence, and even despair cannot stifle, the cries of his conscience. By the first murder he put 'rancours in the vessel of his peace;' and of the last he owns to Macduff, 'My soul is too much charg'd With blood of thine already.' (pp. 89–90.)

Against Banquo he acts with more determination, for the reasons which have been given: and yet he most unnecessarily acquaints the murderers with the reasons of his conduct; and even informs them of the behaviour he proposes to observe afterwards, see III, i, 117–123; which particularity and explanation to men who did not desire it; the confidence he places in those who could only abuse it; and the very needless caution of secrecy implied in this speech, are so many symptoms of a feeble mind; which again appears, when, after they had undertaken the business, he bids them 'resolve themselves apart;' and thereby leaves them an opportunity to retract, if they had not been more determined than he is, who supposes time to be requisite for settling such resolutions. His sending a third murderer to join the others, just at the moment of action, and without notice, is a further proof of the same imbecility. (pp. 95, 96.)

Besides the proofs which have been given of these weaknesses in his character, through the whole conduct of his designs against Duncan and Banquo, another may be drawn from his attempt upon Macduff, whom he first sends for without acquainting Lady Macbeth of his intention, then betrays the secret, by asking her after the company have risen from the banquet, 'How say'st thou, that Macduff denies his person At our great bidding?' 'Did you send to him, sir?' 'I hear it by the way: but I will send.' The time of making this enquiry when it has no relation to what has just passed otherwise than as his apprehensions might connect it; the addressing of the question to her, who, as appears from what she says, knew nothing of the matter,—and his awkward attempt then to disguise it, are strong evidences of the disorder of his mind. (pp. 100, 101.)

Immediately on the appearance of Whately's *Remarks*, &c., in 1785, JOHN PHILIP KEMBLE published an *Answer* to them. This *Answer* was revised, and republished

in 1817; in it the author undertakes to refute what he considers 'the vilifying imputation laid on Macbeth's nature' by Whately. A large portion of Kemble's argument is drawn from the description of Macbeth's valour in the fight with Norway's King, in the first few scenes, and in most of what he says there can be little doubt that Whately would have agreed with him. The contest between the two critics is to a great extent merely verbal. 'This apparent dissent' (says Archbishop WHATELY in the Preface to the Third Edition of his uncle's *Remarks*) 'seems to have arisen from a misapprehension of the critic's meaning. . . . . Mr Whately merely denies to Macbeth that *particular kind* of courage which characterizes Richard III. But every one must admit that Macbeth, as described in the following pages, is such a character that every general would congratulate himself in having under his command an army, composed of men exactly (in respect of courage) resembling him.'

Kemble sums up his Essay as follows: That Shakespeare has not put into any mouth the slightest insinuation against the personal courage of Macbeth is in itself a decisive proof, that he never meant his nature should be liable to so base a reproach. His deadliest enemies, they who have suffered most from his oppression and cruelty, in the deepest expressions of their detestation of his person and triumph over his fallen condition, are never allowed by the poet to utter a syllable in derogation from his known character of intrepidity. Some, we see, ascribe his actions to *madness;* but then, it is a *valiant* distraction: some call him *tyrant*, but then he is a *confident* tyrant. All know his character too well to upbraid him with cowardice. The appeals which Macbeth makes to his own conscious valour for support in all his extremities are conclusive proofs that Shakespeare means him to be esteemed a man of indisputable spirit; in the mouth of one whom we know to be a braggart, these self-confident expressions would degenerate into mere farce, and provoke only our ridicule and laughter. In the performance on the stage, the valour of the tyrant, hateful as he is, invariably commands the admiration of every spectator of the play, rude or learned. And, indeed, were not the horror excited by his crimes qualified by the delight we receive from our esteem for his personal courage, the representation of this tragedy would be insupportable. Macbeth, unable to bear the reproach of cowardice from a woman,—a woman too who holds the complete sway of his affections and his reason,—in one sentence vindicates to himself the dignity of true courage, and unfolds the whole nature of the character we are to expect from him: 'I dare do all that may become a man; Who dares do more, is none.'

HAZLITT (*Characters of Shakespeare's Plays*, p. 23, 1817). *Macbeth* (generally speaking) is done upon a stronger and more systematic principle of contrast than any other of Shakespeare's plays. It moves upon the verge of an abyss and is a constant struggle between life and death. The action is desperate and the reaction is dreadful. It is a huddling together of fierce extremes, a war of opposite natures which of them shall destroy the other. There is nothing but what has a violent end or violent beginnings. The lights and shades are laid on with a determined hand; the transitions from triumph to despair, from the height of terror to the repose of death, are sudden and startling; every passion brings in its fellow-contrary, and the thoughts pitch and jostle against each other as in the dark. The whole play is an unruly chaos of strange and forbidden things, where the ground rocks under our feet. Shakespeare's genius here took its full swing, and trod upon the farthest bounds of nature and passion. This circumstance will account for the abruptness and violent antitheses of the style, the throes and labour which run through the expression, and from defects will turn them into beauties. 'So fair and foul a day,'

&c. 'Such welcome and unwelcome news together.' 'Men's lives are like the flowers in their caps, dying or ere they sicken.' 'Look like the innocent flower, but be the serpent under it.' The scene before the castle-gate follows the appearance of the Witches on the heath, and is followed by a midnight murder. Duncan is cut off betimes by treason leagued with witchcraft, and Macduff is ripped untimely from his mother's womb to avenge his death. Macbeth, after the death of Banquo, wishes for his presence in extravagant terms, 'To all, and him, we thirst,' and when his ghost appears, cries out, 'Avaunt and quit my sight,' and being gone, he is 'himself again.' . . . In Lady Macbeth's speech, 'Had he not resembled my father as he slept, I had don't,' there is murder and filial piety together, and in urging him to fulfil his vengeance against the defenceless king, her thoughts spare the blood neither of infants nor old age. The description of the Witches is full of the same contradictory principle; they 'rejoice when good kings bleed,' * they are neither of the earth nor the air, but both; 'they should be women, but their beards forbid it;' they take all the pains possible to lead Macbeth on to the height of his ambition, only to betray him in deeper consequence, and after showing him all the pomp of their art, discover their malignant delight in his disappointed hopes by that bitter taunt, 'Why stands Macbeth thus amazedly?' We might multiply such instances everywhere. . . .

We can conceive a common actor to play Richard III tolerably well; we can conceive no one to play Macbeth properly, or to look like a man that had encountered the Weird Sisters. All the actors that we have ever seen, appear as if they had encountered them on the boards of Drury-lane or Covent-garden, but not on the heath at Fores, and as if they did not believe what they had seen. The Witches of *Macbeth* are ridiculous on the modern stage, and we doubt if the furies of Æschylus would be more respected. The progress of manners and knowledge has an influence on the stage, and will in time perhaps destroy both tragedy and comedy.

BUCKNILL (*The Mad Folk of Shakespeare*, p. 7, 1867).' Evidently Macbeth is a man of sanguine nervous temperament, of large capacity and ready susceptibility. The high energy and courage which guide his sword in the battles of his country are qualities of nerve force which future circumstances will direct to good or evil purposes. Circumstances arise soliciting to evil; 'supernatural soliciting,' the force of which, in these anti-spiritualist days, it requires an almost unattainable flight of the imagination to get a glimpse of. It must be remembered that the drama brings Macbeth face to face with the Supernatural. What would be the effect upon a man of nervous sensibility of such appearances as the Weird Sisters? Surely most profound. We may disbelieve in any manifestations of the supernatural, but we cannot but believe that were their occurrence possible, they would profoundly affect the mind. Humboldt says that the effect of the first earthquake shock is most bewildering, upsetting one of the strongest articles of material faith, namely, the fixedness of the earth. Any supernatural appearance must have this effect of shaking the foundations of the mind in an infinitely greater degree. Indeed, we so fully fee that any glimpse into the spirit-world would effect in ourselves a profound menta revulsion, that we readily extend to Macbeth a more indulgent opinion of his grea crimes than we should have been able to do had he been led on to their commissior by the temptations of earthly incident alone. . . .

* Is it not passing strange that Hazlitt should have forgotten that this line is none of Shakespeare's? ED.

(P. 10.) To the Christian moralist Macbeth's guilt is so dark that its degree cannot be estimated, as there are no shades in black. But to the mental physiologist, to whom nerve rather than conscience, the function of the brain rather than the power of the will, is an object of study, it is impossible to omit from calculation the influences of the supernatural event, which is not only the starting-point of the action, but the remote cause of the mental phenomena.

CHARACTER OF LADY MACBETH.

STEEVENS (Note on I, v, 52). Shakespeare has supported the character of Lady Macbeth by repeated efforts, and never omits an opportunity of adding a trait of ferocity, or a mark of the want of human feelings, to this monster of his own creation. The softer passions are more obliterated in her than in her husband, in proportion as her ambition is greater. She meets him here on his arrival from an expedition of danger with such a salutation as would have become one of his friends or vassals; a salutation apparently fitted rather to raise his thoughts to a level with her own purposes, than to testify her joy at his return, or manifest an attachment to his person: nor does any sentiment expressive of love or softness fall from her throughout the play. While Macbeth himself, amidst the horrors of his guilt, still retains a character less fiend-like than that of his queen, talks to her with a degree of tenderness, and pours his complaints and fears into her bosom, accompanied with terms of endearment.

COLERIDGE (i, 246). Lady Macbeth, like all in Shakespeare, is a class individualized:—of high rank, left much alone, and feeding herself with day-dreams of ambition, she mistakes the courage of fantasy for the power of bearing the consequences of the realities of guilt. Hers is the mock fortitude of a mind deluded by ambition; she shames her husband with a superhuman audacity of fancy which she cannot support, but sinks in the season of remorse, and dies in suicidal agony. Her speech: 'Come, all you spirits That tend on mortal thoughts,' &c., is that of one who had habitually familiarized her imagination to dreadful conceptions, and was trying to do so still more. Her invocations and requisitions are all the false efforts of a mind accustomed only hitherto to the shadows of the imagination, vivid enough to throw the every-day substances of life into shadow, but never as yet brought into direct contact with their own correspondent realities. She evinces no womanly life, no wifely joy, at the return of her husband, no pleased terror at the thought of past dangers, whilst Macbeth bursts forth naturally,—'My dearest love,'—and shrinks from the boldness with which she presents his own thoughts to him. With consummate art she at first uses as incentives the very circumstances, Duncan's coming to their house, &c., which Macbeth's conscience would most probably have adduced to her as motives of abhorrence or repulsion.

MRS SIDDONS (*'Remarks on the Character of Lady Macbeth'* in Campbell's *Life of Mrs Siddons*, vol. ii, p. 10). In this astonishing creature one sees a woman in whose bosom the passion of ambition has almost obliterated all the characteristics of human nature; in whose composition are associated all the subjugating powers of intellect

and all the charms and graces of personal beauty. You will probably not agree with me as to the character of that beauty; yet, perhaps, this difference of opinion will be entirely attributable to the difficulty of your imagination disengaging itself from that idea of the person of her representative which you have been so long accustomed to contemplate. According to my notion, it is of that character which I believe is generally allowed to be most captivating to the other sex,—fair, feminine, nay, perhaps, even fragile,—

'Fair as the forms that, wove in Fancy's loom,
Float in light visions round the poet's head.'

Such a combination only, respectable in energy and strength of mind, and captivating in feminine loveliness, could have composed a charm of such potency as to fascinate the mind of a hero so dauntless, a character so amiable, so honourable as Macbeth;—to seduce him to brave all the dangers of the present and all the terrors of a future world; and we are constrained, even whilst we abhor his crimes, to pity the infatuated victim of such a thraldom. His letters, which have informed her of the predictions of those preternatural beings who accosted him on the heath, have lighted up into daring and desperate determinations all those pernicious slumbering fires which the enemy of man is ever watchful to awaken in the bosoms of his unwary victims. To his direful suggestions she is so far from offering the least opposition, as not only to yield up her soul to them, but moreover to invoke the sightless ministers of remorseless cruelty to extinguish in her breast all those compunctious visitings of nature which otherwise might have been mercifully interposed to counteract, and perhaps eventually to overcome, their unholy instigations. But having impiously delivered herself up to the excitements of hell, the pitifulness of heaven itself is withdrawn from her, and she is abandoned to the guidance of the demons whom she has invoked.

Here I cannot resist a little digression, to observe how sweetly contrasted with the conduct of this splendid fiend is that of the noble single-minded Banquo. He, when under the same species of temptation, having been alarmed, as it appears, by some wicked suggestions of the *Weird Sisters*, in his last night's dream, puts up an earnest prayer to heaven to have these cursed thoughts restrained in him, '*which nature gives way to in repose.*' Yes, even as to that time when he is not accountable either for their access or continuance, he remembers the precept, 'Keep thy heart with all diligence; for out of it are the issues of life.'

To return to the subject. Lady Macbeth, thus adorned with every fascination of mind and person, enters for the first time, reading a part of one of these portentous letters from her husband. [I, v, 1-12.] Vaulting ambition and intrepid daring rekindle in a moment all the splendours of her dark blue eyes. She fatally resolves that Glamis and Cawdor shall be also what which the mysterious agents of the Evil One have promised. She then proceeds to the investigation of her husband's character. [I, v, 14-23.] In this development, we find that, though ambitious, he is yet amiable, conscientious, nay, pious; and yet of a temper so irresolute and fluctuating, as to require all the efforts, all the excitement, which her uncontrollable spirit, and her unbounded influence over him, can perform. She continues [lines 23-28]. Shortly, Macbeth appears. He announces the King's approach; and she, insensible it should seem to all the perils which he has encountered in battle, and to all the happiness of his safe return to her,—for not one kind word of greeting or congratulation does she offer,—is so entirely swallowed up by the horrible design, which has probably been suggested to her by his letters, as to have entirely forgotten both the

one and the other. It is very remarkable that Macbeth is frequent in expressions of tenderness to his wife, while she never betrays one symptom of affection towards him, till, in the fiery furnace of affliction, her iron heart is melted down to softness. For the present she flies to welcome the venerable, gracious Duncan, with such a show of eagerness, as if allegiance in her bosom sat crowned with devotion and gratitude.

THE SECOND ACT. There can be no doubt that Macbeth, in the first instance, suggested the design of assassinating the King, and it is probable that he has invited his gracious sovereign to his castle, in order more speedily and expeditiously to realize those thoughts, '*whose murder, though but yet fantastical, so shook his single state of man.*' Yet on the arrival of Duncan, his naturally benevolent and good feelings resume their wonted power [and after rehearsing the arguments against the commission of the crime], he wisely determines to proceed no further in the business. But now behold, his evil genius, his grave-charm, appears, and by the force of her revilings, her contemptuous taunts, and, above all, by her opprobrious aspersion of cowardice, chases [away the feelings of] loyalty, and pity, and gratitude, which but a moment before had taken full possession of his mind.

Even here [I, vii, 54–59], horrific as she is, she shews herself made by ambition, but not by nature, a perfectly savage creature. The very use of such a tender allusion in the midst of her dreadful language, persuades one unequivocally that she has really felt the maternal yearnings of a mother towards her babe, and that she considered this action the most enormous that ever required the strength of human nerves for its perpetration. Her language to Macbeth is the most potently eloquent that guilt could use. It is only in soliloquy that she invokes the powers of hell to unsex her. To her husband she avows, and the naturalness of her language makes us believe her, that she had felt the instinct of filial as well as maternal love. But she makes her very virtues the means of a taunt to her lord. . . . It is the dead of night. The gracious Duncan, shut up in measureless content, reposes sweetly. . . . The daring fiend, whose pernicious potions have stupefied the attendants, and who even laid their daggers ready,—her own spirit, as it seems, exalted by the power of wine,—now enters the gallery in eager expectation of the results of her diabolical diligence. In the tremendous suspense of these moments, while she recollects her habitual humanity, one trait of tender feeling is expressed, 'Had he not resembled my father as he slept, I had done it.' Her humanity vanishes, however, in the same instant. [For when her husband refuses to return to the chamber to replace the daggers] instantaneously the solitary particle of her human feeling is swallowed up in her remorseless ambition, and, wrenching the daggers from the feeble grasp of her husband, she finishes the act which the 'infirm of purpose' had not courage to complete. . . .

THE THIRD ACT. The golden round of royalty now crowns her brow, and royal robes enfold her form; but the peace that passeth all understanding is lost to her for ever, and the worm that never dies already gnaws her heart [III, ii, 4–7]. Under the impression of her present wretchedness, I, from this moment, have always assumed the dejection of countenance and manners which I thought accordant to such a state of mind; and, though the author of this sublime composition has not, it must be acknowledged, given any direction whatever to authorise this assumption, yet I venture to hope that he would not have disapproved of it. It is evident, indeed, by her conduct in the scene which succeeds this mournful soliloquy, that she is no longer the presumptuous, the determined, creature that she was before the

assassination of the king; for instance, on the approach of her husband we behold, for the first time, striking indications of sensibility, nay, tenderness and sympathy; and I think this conduct is nobly followed up by her during the whole of their subsequent intercourse. It is evident, I think, that the sad and new experience of affliction has subdued the insolence of her pride, and the violence of her will, for she now comes to seek him out, that she may, at least, participate his misery. She knows, by her own woeful experience, the torment which he undergoes, and endeavors to alleviate his sufferings by the following inefficient reasonings:—[III, ii, 8–12]. Far from her former habits of reproach and contemptuous taunting, you perceive that she now listens to his complaints with sympathizing feelings; and so far from adding to the weight of his affliction the burthen of her own, she endeavors to conceal it from him with the most delicate and unremitting attention. . . . All her thoughts are now directed to divert his from those sorriest fancies by turning them to the approaching banquet. . . . Yes, smothering her sufferings in the deepest recesses of her own wretched bosom, we cannot but perceive that she devotes herself entirely to the effort of supporting him.

Let it be here recollected, as some palliation of her former very different deportment, that she had, probably, from childhood commanded all around her with a high hand; had uninterruptedly, perhaps, in that splendid station enjoyed all that wealth, all that nature had to bestow; that she had, possibly, no directors, no controllers, and that in womanhood her fascinated lord had never once opposed her inclinations. But now her new-born relentings, under the rod of chastisement, prompt her to make palpable efforts in order to support the spirits of her weaker, and, I must say, more selfish, husband. . . .

THE BANQUET. Surrounded by their Court, in all the apparent ease and self-complacency of which their wretched souls are destitute, they are now seated at the royal banquet; and although, through the greater part of this scene, Lady Macbeth affects to resume her wonted domination over her husband, yet, notwithstanding all this self-control, her mind must even then be agonized by the complicated pangs of terror and remorse. For what imagination can conceive her tremors lest at every succeeding moment Macbeth, in his distraction, may confirm those suspicions, but ill-concealed under the loyal looks and cordial manners of their facile courtiers, when, with smothered terror, yet domineering indignation, she exclaims, upon his agitation at the ghost of Banquo, 'Are you a man?' [III, iv, 60–68.] Dying with fear, yet assuming the utmost composure, she returns to her stately canopy, and with trembling nerves, having tottered up the steps to her throne, that bad eminence, she entertains her wondering guests with frightful smiles, with over-acted attention, and with fitful graciousness; painfully, yet incessantly, labouring to divert their attention from her husband. Whilst writhing thus under her internal agonies, her restless and terrifying glances towards Macbeth, in spite of all her efforts to suppress them, have thrown the whole table into amazement; and the murderer then suddenly breaks up the assembly by the confession of his horrors: [III, iv, 110–116.]

What imitation, in such circumstances as these, would ever satisfy the demands of expectation? The terror, the remorse, the hypocrisy of this astonishing being, flitting in frightful succession over her countenance, and actuating her agitated gestures with her varying emotions, present, perhaps, one of the greatest difficulties of the scenic art, and cause her representative no less to tremble for the suffrage of her private study, than for its public effect.

It is now the time to inform you of an idea which I have conceived of Lady Mac-

beth's character, which perhaps will appear as fanciful as that which I have adopted respecting the style of her beauty; and in order to justify this idea, I must carry you back to the scene immediately preceding the banquet, in which you will recollect the following dialogue: [III, ii, 36–55]. Now it is not possible that she should hear all these ambiguous hints about Banquo without being too well aware that a sudden, lamentable fate awaits him. Yet so far from offering any opposition to Macbeth's murderous designs, she even hints, I think, at the facility, if not the expediency, of destroying both Banquo and [Fleance] when she observes that '*in them Nature's copy is not eterne.*' Having, therefore, now filled the measure of her crimes, I have imagined that the last appearance of Banquo's ghost became no less visible to her eyes than it became to those of her husband. Yes, the spirit of the noble Banquo has smilingly filled up, even to overflowing, and now commends to her own lips the ingredients of her poisoned chalice.

THE FIFTH ACT. Behold her now, with wasted form, with wan and haggard countenance, her starry eyes glazed with the ever-burning fever of remorse, and on their lids the shadows of death. Her ever-restless spirit wanders in troubled dreams about her dismal apartment; and, whether waking or asleep, the smell of innocent blood incessantly haunts her imagination:

> 'Here's the smell of blood still.
> All the perfumes of Arabia will not sweeten
> This little hand.'

How beautifully contrasted is this exclamation with the bolder image of Macbeth, in expressing the same feeling:

> 'Will all great Neptune's ocean wash the blood
> Clean from this hand?'

And how appropriately either sex illustrates the same idea!

During this appalling scene, which, to my sense, is the most so of them all, the wretched creature, in imagination, acts over again the accumulated horrors of her whole conduct. These dreadful images, accompanied with the agitations they have induced, have obviously accelerated her untimely end; for in a few moments tidings of her death are brought to her unhappy husband. It is conjectured that she died by her own hand. Too certain it is, that she dies and makes no sign. I have now to account to you for the weakness which I have ascribed to Macbeth. . . . . Please to observe, that he (I must think pusillanimously, when I compare his conduct with her forbearance,) has been continually pouring out his miseries to his wife. His heart has therefore been eased, from time to time, by unloading its weight of woe; while she, on the contrary, has perseveringly endured in silence the uttermost anguish of a wounded spirit. . . . . Her feminine nature, her delicate structure, it is too evident, are soon overwhelmed by the enormous pressure of her crimes. Yet it will be granted that she gives proofs of a naturally higher toned mind than that of Macbeth. The different physical powers of the two sexes are finely delineated, in the different effects which their mutual crimes produce. Her frailer frame, and keener feelings, have now sunk under the struggle—his robust and less sensitive constitution has not only resisted it, but bears him on to deeper wickedness, and to experience the fatal fecundity of crime. . . . .

In one point of view, at least, this guilty pair extort from us, in spite of ourselves, a certain respect and approbation. Their grandeur of character sustains them both above recrimination (the despicable accustomed resort of vulgar minds) in adversity;

for the wretched husband, though almost impelled into this gulf of destruction by the instigations of his wife, feels no abatement of his love for her, while she, on her part, appears to have known no tenderness for him, till, with a heart bleeding at every pore, she beholds in him the miserable victim of their mutual ambition. Unlike the first frail pair in Paradise, they spent not the fruitless hours in mutual accusation.

[MRS SIDDONS, on p. 35, gives the following account of the first time that she had to play Lady Macbeth:]

It was my custom to study my characters at night, when all the domestic cares and business of the day were over. On the night preceding that in which I was to appear in this part for the first time, I shut myself up, as usual, when all the family were retired, and commenced my study of Lady Macbeth. As the character is very short, I thought I should soon accomplish it. Being then only twenty years of age, I believed, as many others do believe, that little more was necessary than to get the words into my head; for the necessity of discrimination, and the development of character, at that time of my life, had scarcely entered into my imagination. But, to proceed. I went on with tolerable composure, in the silence of the night (a night I can never forget), till I came to the assassination scene, when the horrors of the scene rose to a degree that made it impossible for me to get farther. I snatched up my candle, and hurried out of the room, in a paroxysm of terror. My dress was of silk, and the rustling of it, as I ascended the stairs to go to bed, seemed to my panic-struck fancy like the movement of a spectre pursuing me. At last I reached my chamber, where I found my husband fast asleep. I clapt my candlestick down upon the table, without the power of putting the candle out, and threw myself on my bed, without daring to stay even to take off my clothes. At peep of day I rose to resume my task; but so little did I know of my part when I appeared in it, at night, that my shame and confusion cured me of procrastinating my business for the remainder of my life.

About six years afterwards I was called upon to act the same character in London. By this time I had perceived the difficulty of assuming a personage with whom no one feeling of common general nature was congenial or assistant. One's own heart could prompt one to express, with some degree of truth, the sentiments of a mother, a daughter, a wife, a lover, a sister, &c., but to adopt this character must be an effort of the judgement alone.

Therefore, it was with the utmost diffidence, nay, terror, that I undertook it, and with the additional fear of Mrs Pritchard's reputation in it before my eyes. The dreaded first night at length arrived, when, just as I had finished my toilette, and was pondering with fearfulness my first appearance in the grand, fiendish part, comes Mr Sheridan, knocking at my door, and insisting, in spite of all my entreaties not to be interrupted at this to me tremendous moment, to be admitted. He would not be denied admittance, for he protested he must speak to me on a circumstance which so deeply concerned my own interest, that it was of the most serious nature. Well, after much squabbling, I was compelled to admit him, that I might dismiss him the sooner, and compose myself before the play began. But, what was my distress and astonishment when I found that he wanted me, even at this moment of anxiety and terror, to adopt another mode of acting the sleeping scene. He told me he had heard with the greatest surprise and concern that I meant to act it without holding the candle in my hand; and, when I urged the impracticability of washing out that 'damned spot' with the vehemence that was certainly implied by both her own words

and by those of her gentlewoman, he insisted, that if I did put the candle out of my hand, it would be thought a presumptuous innovation, as Mrs Pritchard had always retained it in hers. My mind, however, was made up, and it was then too late to make me alter it; for I was too agitated to adopt another method. My deference for Mr Sheridan's taste and judgement was, however, so great, that, had he proposed the alteration whilst it was possible for me to change my own plan, I should have yielded to his suggestion; though even then it would have been against my own opinion, and my observation of the accuracy with which somnambulists perform all the acts of waking persons. The scene, of course, was acted as I had myself conceived it, and the innovation, as Mr Sheridan called it, was received with approbation. Mr Sheridan himself came to me, after the play, and most ingenuously congratulated me on my obstinacy. When he was gone out of the room I began to undress; and while standing up before my glass, and taking off my mantle, a diverting circumstance occurred to chase away the feelings of this anxious night; for while I was repeating, and endeavoring to call to mind the appropriate tone and action to the following words, 'Here's the smell of blood still!' my dresser innocently exclaimed, 'Dear me, ma'am, how very hysterical you are to-night; I protest and vow, ma'am, it was not blood, but rose-pink and water; for I saw the property-man mix it up, with my own eyes.'

MRS JAMESON (*Characteristics of Women*, vol. ii, p. 320, 1833). The very passages in which Lady Macbeth displays the most savage and relentless determination are so worded as to fill the mind with the idea of sex, and place the *woman* before us in all her dearest attributes, at once softening and refining the horror and rendering it more intense. Thus when she reproaches her husband for his weakness,—'From this time such I account thy love.' Again, 'Come to my woman's breasts And take my milk for gall,' &c. 'I have given suck, and know how tender 'tis To love the babe that milks me,' &c. And lastly, in the moment of extremest terror comes that unexpected touch of feeling, so startling, yet so wonderfully true to nature,—'Had he not resembled my father,' &c. Thus in one of Weber's or Beethoven's grand symphonies, some unexpected soft minor chord or passage will steal on the ear, heard amid the magnificent crash of harmony, making the blood pause and filling the eyes with unbidden tears.

It is particularly observable that in Lady Macbeth's concentrated, strong-nerved ambition, the ruling passion of her mind, there is yet a touch of womanhood: she is ambitious less for herself than for her husband. It is fair to think this, because we have no reason to draw any other inference either from her words or her actions. In her famous soliloquy, after reading her husband's letter, she does not once refer to herself. It is of him she thinks: she wishes to see her husband on the throne, and to place the sceptre within *his* grasp. The strength of her affection adds strength to her ambition. Although in the old story of Boethius we are told that the wife of Macbeth 'burned with unquenchable desire to bear the name of queen,' yet in the aspect under which Shakespeare has represented the character to us, the selfish part of this ambition is kept out of sight. We must remark also, that in Lady Macbeth's reflections on her husband's character, and on that milkiness of nature which she fears 'may impede him from the golden round,' there is no indication of female scorn: there is exceeding pride, but no egotism, in the sentiment or the expression; no want of wifely or womanly respect and love for *him*, but on the contrary, a sort of unconsciousness of her own mental superiority, which she betrays rather than asserts, as interesting in itself as it is most admirably conceived and

delineated. Nor is there anything vulgar in her ambition; as the strength of her affections lends to it something profound and concentrated, so her splendid imagination invests the object of her desire with its own radiance. We cannot trace in her grand and capacious mind that it is the mere baubles and trappings of royalty which dazzle and allure her: hers is the sin of the 'star-bright apostate,' and she plunges with her husband into the abyss of guilt to procure for 'all their days and nights sole sovereign sway and masterdom.' She revels, she luxuriates, in her dream of power. She reaches at the golden diadem which is to sear her brain; she perils life and soul for its attainment, with an enthusiasm as perfect, a faith as settled, as that of the martyr who sees at the stake heaven and its crowns of glory opening upon him. . . .

She is nowhere represented as urging [Macbeth] on to new crimes; so far from it, that when he darkly hints his purposed assassination of Banquo, and she inquires his meaning, he replies, 'Be innocent of the knowledge, dearest chuck, Till thou approve the deed.' The same may be said of the destruction of Macduff's family. Every one must perceive how our detestation of the woman had been increased, if she had been placed before us as suggesting and abetting those additional cruelties into which Macbeth is hurried by his mental cowardice.

If my feeling of Lady Macbeth's character be just to the conception of the poet, then she is one who could steel herself to the commission of a crime from necessity and expediency, and be daringly wicked for a great end, but not likely to perpetrate gratuitous murders from any vague or selfish fears. I do not mean to say that the perfect confidence existing between herself and Macbeth could possibly leave her in ignorance of his actions or designs: that heart-broken and shuddering allusion to the murder of Lady Macduff (in the sleeping scene) proves the contrary. But she is nowhere brought before us in immediate connexion with these horrors, and we are spared any flagrant proof of her participation in them. . . .

Another thing has always struck me. During the supper scene, . . . her indignant rebuke [to her husband], her low whispered remonstrance, the sarcastic emphasis with which she combats his sick fancies, and endeavors to recall him to himself, have an intenseness, a severity, a bitterness, which makes the blood creep. Yet, when the guests are dismissed, and they are left alone, she says no more, and not a syllable of reproach or scorn escapes her: a few words in submissive reply to his questions, and an entreaty to seek repose, are all she permits herself to utter. There is a touch of pathos and of tenderness in this silence which has always affected me beyond expression: it is one of the most masterly and most beautiful traits of character in the whole play.

Lastly, it is clear that in a mind constituted like that of Lady Macbeth conscience must wake some time or other, and bring with it remorse closed by despair, and despair by death. This great moral retribution was to be displayed to us—but how? Lady Macbeth is not a woman to start at shadows; she mocks at air-drawn daggers; she sees no imagined spectres rise from the tomb to appal or accuse her. The towering bravery of *her* mind disdains the visionary terrors which haunt her weaker husband. We know, or rather feel, that she who could give a voice to the most direful intent, and call on the spirits that wait on mortal thoughts to 'unsex her,' and 'stop up all access and passage of remorse,'—to that remorse would have given nor tongue nor sound; and that rather than have uttered a complaint, she would have held her breath and died. To have given her a confidant, though in the partner of her guilt, would have been a degrading resource, and have disappointed and enfee-

bled all our previous impressions of her character; yet justice is to be done, and we are to be made acquainted with that which the woman herself would have suffered a thousand deaths rather than have betrayed. In the sleeping scene we have a glimpse into that inward hell: the seared brain and broken heart are laid bare before us in the helplessness of slumber. By a judgement the most sublime ever imagined, ye the most unforced, natural and inevitable, the sleep of her who murdered sleep is no longer repose, but a condensation of resistless horrors which the prostrate intellect and the powerless will can neither baffle nor repel. We shudder and are satisfied; yet our human sympathies are again touched; we rather sigh over the ruin than exult in it; and after watching her through this wonderful scene with a sort of fascination, we dismiss the unconscious, helpless, despair-stricken murderess with a feeling which Lady Macbeth, in her waking strength, with all her awe-commanding powers about her, could never have excited.

It is here especially we perceive that sweetness of nature which in Shakespeare went hand in hand with his astonishing powers. He never confounds that line of demarcation which eternally separates good from evil, yet he never places evil before us without exciting in some way a consciousness of the opposite good which shall balance and relieve it. . . .

What would not the firmness, the self-command, the enthusiasm, the intellect, the ardent affections of this woman have performed, if properly directed? but the object being unworthy of the effort, the end is disappointment, despair, and death.

The power of religion could alone have controlled such a mind; but it is the misery of a very proud, strong, and gifted spirit, without sense of religion, that instead of looking upward to find a superior, it looks around and sees all things as subject to itself. Lady Macbeth is placed in a dark, ignorant, iron age; her powerful intellect is slightly tinged with its credulity and superstitions, but she has no religious feeling to restrain the force of will. She is a stern fatalist in principle and action,—'What is done, is done,' and would be done over again under the same circumstances; her remorse is without repentance or any reference to an offended Deity; it arises from the pang of a wounded conscience, the recoil of the violated feelings of nature; it is the horror of the past, not the terror of the future; the torture of self condemnation, not the fear of judgement; it is strong as her soul, deep as her guilt fatal as her resolve, and terrible as her crime.

If it should be objected to this view of Lady Macbeth's character, that it engages our sympathies in behalf of a perverted being,—and that to leave her so strong a power upon our feelings in the midst of such supreme wickedness, involves a moral wrong, I can only reply in the words of Dr Channing, that 'in this and the like cases our interest fastens on what is *not* evil in the character,—that there is something kindling and ennobling in the consciousness, however awakened, of the energy which resides in mind: and many a virtuous man has borrowed new strength from the force, constancy, and dauntless courage of evil agents.'

This is true; and might he not have added, that many a powerful and gifted spirit has learnt humility and self-government from beholding how far the energy which resides in mind may be degraded and perverted?

CAMPBELL (*Life of Mrs Siddons*, vol. ii, p. 6, 1834). I regard *Macbeth*, upon the whole, as the greatest treasure of our dramatic literature. We may look as Britons at Greek sculpture, and at Italian paintings, with a humble consciousness that our native art has never reached their perfection; but in the drama we can confront

Æschylus himself with Shakespeare; and of all modern theatres, *ours* alone can compete with the Greek in the unborrowed nativeness and sublimity of its superstition. In the grandeur of tragedy *Macbeth* has no parallel, till we go back to the *Prometheus and the Furies* of the Attic stage. I could even produce, if it were not digressing too far from my subject, innumerable instances of striking similarity between the metaphorical mintage of Shakespeare's and of Æschylus's style,—a similarity, both in beauty and in the fault of excess, that, unless the contrary had been proved, would lead me to suspect our great dramatist to have been a studious Greek scholar. But their resemblance arose only from the consanguinity of nature.

In one respect, the tragedy of *Macbeth* always reminds me of Æschylus's poetry. It has scenes and conceptions absolutely too bold for representation. What stage could do justice to Æschylus, when the Titan Prometheus makes his appeal to the elements; and when the hammer is heard in the Scythian Desert that rivets his chains? Or when the Ghost of Clytemnestra rushes into Apollo's temple, and rouses the sleeping Furies? I wish to imagine these scenes: I should be sorry to see the acting of them attempted.

In like manner, there are parts of *Macbeth* which I delight to read much more than to see in the theatre. When the drum of the Scottish army is heard on the wild heath, and when I fancy it advancing, with its bowmen in front, and its spears and banners in the distance, I am always disappointed with Macbeth's entrance, at the head of a few kilted actors. I strongly suspect that the appearance of the *Weird Sisters* is too wild and poetical for the possibility of its being ever duly acted in a theatre. Even with the exquisite music of Locke, the orgies of the Witches at their boiling cauldron is a burlesque and revolting exhibition. Could any stage contrivance make it seem sublime? No! I think it defies theatrical art to render it half so welcome as when we read it by the *mere* light of our own imaginations. Nevertheless, I feel no inconsistency in reverting from these remarks to my first assertion, that all in all, *Macbeth* is our greatest possession in dramatic poetry. It was restored to our Theatre by Garrick, with much fewer alterations than have generally mutilated the plays of Shakespeare. For two-thirds of a century, before Garrick's time, *Macbeth* had been worse than banished from the stage: for it had been acted with D'avenant's alterations, in which every original beauty was either awkwardly disguised or arbitrarily omitted. Yet so ignorant were Englishmen, that *The Tatler* quotes Shakespeare's *Macbeth* from D'avenant's alteration of it; and when Quin heard of Garrick's intention to restore the original, he asked in astonishment, 'Have I not all this time been acting Shakespeare's play?'

(P. 44.) In a general view I agree with both of the fair advocates (Mrs Siddons and Mrs Jameson) of Lady Macbeth, that the language of preceding critics was rather unmeasured when they describe her as '*thoroughly hateful, invariably savage, and purely demoniac.*' It is true, that the ungentlemanly epithet 'fiend-like' is applied to her by Shakespeare himself, but then he puts it into the mouth of King Malcolm, who might naturally be incensed.

Lady Macbeth is not thoroughly hateful, for she is not a virago, not an adulteress, not impelled by revenge. On the contrary, she expresses no feeling of personal malignity towards any human being in the whole course of her part. Shakespeare could have easily displayed her crimes in a more commonplace and accountable light, by assigning some feudal grudge as a mixed motive of her cruelty to Duncan; but he makes her a murderess in cold blood, and from the sole motive of ambition, well knowing that if he had broken up the inhuman serenity of her remorselessness

by the ruffling of anger, he would have vulgarized the features of the splendid Titaness.

By this entire absence of petty vice and personal virulence, and by concentrating all the springs of her conduct into the one determined feeling of ambition, the mighty poet has given her character a statue-like simplicity, which, though cold, is spirit-stirring, from the wonder it excites, and which is imposing, although its respectability consists, as far as the heart is concerned, in merely negative decencies. How many villains walk the world in credit to their graves, from the mere fulfilment of these negative decencies! Had Lady Macbeth been able to smother her husband's babblings, she might have been one of them.

Shakespeare makes her a great character by calming down all the pettiness of vice, and by giving her only one ruling passion, which, though criminal, has at least a lofty object, corresponding with the firmness of her will and the force of her intellect. The object of her ambition was a crown, which, in the days in which we suppose her to have lived, was a miniature symbol of divinity. Under the full impression of her intellectual powers, and with a certain allowance which we make for the illusion of sorcery, the imagination suggests to us something like a half-apology for her ambition. Though I can vaguely imagine the supernatural agency of the spiritual world, yet I know so little precisely about fiends or demons that I cannot pretend to estimate the relation of their natures to that of Shakespeare's heroine. But, as a human being, Lady Macbeth is too intellectual to be thoroughly hateful. Moreover, I hold it no paradox to say that the strong idea which Shakespeare conveys to us of her intelligence is heightened by its contrast with that partial shade which is thrown over it by her sinful will giving way to superstitious influences. At times she is deceived, we should say, prosaically speaking, by the infatuation of her own wickedness, or poetically speaking, by the agency of infernal tempters; otherwise she could not have imagined for a moment that she could palm upon the world the chamberlains of Duncan for his real murderers. Yet her mind under the approach of this portentous and unnatural eclipse, in spite of its black illusions, has light enough remaining to show us a reading of Macbeth's character such as Lord Bacon could not have given to us more philosophically, or in fewer words.

All this, however, only proves Lady Macbeth to be a character of brilliant understanding, lofty determination, and negative decency. That the poet meant us to conceive her more than a piece of august atrocity, or to leave a tacit understanding of her being naturally amiable, I make bold to doubt. Mrs Siddons, disposed by her own nature to take the most softened view of her heroine, discovers, in her conduct towards Macbeth, a dutiful and unselfish tenderness, which I own is far from striking me. 'Lady Macbeth,' she says, 'seeks out Macbeth that she may at least participate in his wretchedness.' But is *that* her real motive? No; Lady Macbeth in that scene seems to me to have no other object than their common preservation. She finds that he is shunning society, and is giving himself up to 'his sorry fancies.' Her trying to snatch him from these is a matter of policy;—a proof of her sagacity, and not of her social sensibility. At least, insensitive as we have seen her to the slightest joy at the return of her husband, it seems unnecessary to ascribe to her any new-sprung tenderness, when self-interest sufficiently accounts for her conduct.

Both of her fair advocates lay much stress on her abstaining from vituperation towards Macbeth, when she exhorts him to retire to rest, after the banquet. But here I must own that I can see no proof of her positive tenderness. Repose was

necessary to Macbeth's recovery. Their joint fate was hanging by a hair; and she knew that a breath of her reproach, by inflaming him to madness, would break that hair, and plunge them both into exposure and ruin. Common sense is always respectable; and here it is joined with command of temper and matrimonial faith. But still her object includes her own preservation; and we have no proof of her alleged tenderness and sensibility.

If Lady Macbeth's male critics have dismissed her with ungallant haste and harshness, I think the eloquent authoress of *the Characteristics of Women* has tried rather too elaborately to prove her positive virtues, by speculations which, to say the least of them, if they be true, are not certain. She goes beyond Mrs Siddons's toleration of the heroine; and, getting absolutely in love with her, exclaims, 'What would not the firmness, the self-command, the ardent affections, of this woman have performed if properly directed!' Why, her firmness and self-command are very evident; but as to her ardent affections, I would ask, on what other object on earth she bestows them except the crown of Scotland? We are told, however, that her husband loves her, and that therefore she could not be naturally bad. But, in the first place, though we are not directly told so, we may be fairly allowed to imagine her a very beautiful woman; and, with beauty and superior intellect, it is easy to conceive her managing and making herself necessary to Macbeth, a man comparatively weak, and, as we see, facile to wickedness. There are instances of atrocious women having swayed the hearts of more amiable men. What debars me from imagining that Lady Macbeth had obtained this conjugal ascendency by anything amiable in her nature is that she elicits Macbeth's warmest admiration in the utterance of atrocious feelings; at least such I consider those expressions to be which precede his saying to her, 'Bring forth men-children only.'

But here I am again at issue with [Mrs Jameson], who reads in those very expressions, that strike me as proofs of atrocity, distinct evidence of *Lady Macbeth's amiable character:* since she declares that she had known what it was to have loved the offspring she suckled. The majority of she-wolves, I conceive, would make the same declaration, if they could speak, though they would probably omit the addition about dashing out the suckling's brains. Again: she is amiably unable to murder the sleeping king, because, to use Mrs Jameson's words, 'he brings to her the dear and venerable image of her father.' Yes; but she can send in her husband to do it for her. Did Shakespeare intend us to believe this murderess naturally compassionate?

It seems to me, also, to be far from self-evident that Lady Macbeth is not naturally cruel, because she calls on all the demons of human thought to unsex her; or because she dies of what her apologist calls remorse. If by that word we mean true contrition, Shakespeare gives no proof of her having shown such a feeling. Her death is mysterious, and we generally attribute it to despair and suicide. Even her terrible and thrice-repeated sob of agony, in the sleep-walking scene, shows a conscience haunted indeed by terrors, but not penitent; for she still adheres to her godless old ground of comfort, that 'Banquo is in his grave.'

She dies,—she is swept away darkly from before us to her great account. I say that we have a tragic satisfaction in her death: and though I grant that we do not exult over her fate, yet I find no argument, in this circumstance, against her natural enormity. To see a fellow-creature, a beautiful woman, with a bright, bold intellect, thus summoned to her destiny, creates a religious feeling too profound for exultation.

In this terribly swift succession of her punishment to her crimes, lies one of the

master-traits of skill by which Shakespeare contrives to make us blend an awful feeling, somewhat akin to pity, with our satisfaction at her death.

Still I am persuaded that Shakespeare never meant her for anything better than a character of superb depravity, and a being, with all her decorum and force of mind, naturally cold and remorseless. When Mrs Jameson asks us, what might not religion have made of such a character? she puts a question that will equally apply to every other enormous criminal; for the worst heart that ever beat in a human breast would be at once rectified, if you could impress it with a genuine religious faith. But if Shakespeare intended us to believe Lady Macbeth's nature a soil peculiarly adapted for the growth of religion, he has chosen a way very unlike his own wisdom in portraying her, for he exhibits her as a practical infidel in a simple age: and he makes her words sum up all the essence of that unnatural irreligion, which cannot spring up to the head without having its root in a callous heart. She holds that 'The sleeping and the dead Are but as pictures.' And that, 'Things without all remedy Should be without regard.' There is something hideous in the very strength of her mind, that can dive down, like a wounded monster, to such depths of consolation.

She is a splendid picture of evil, nevertheless,—a sort of sister of Milton's *Lucifer;* and, like him, we surely imagine her externally majestic and beautiful. Mrs Siddons's idea of her having been a delicate and blonde beauty, seems to me to be a pure caprice. The public would have ill exchanged such a representative of Lady Macbeth, for the dark locks and the eagle eyes of Mrs Siddons.

MAGINN (*Shakespeare Papers*, 1860, p. 184). By Malcolm Lady Macbeth is stigmatized as the 'fiend-like queen.' Except her share in the murder of Duncan,—which is, however, quite sufficient to justify the epithet in the mouth of his son,—she does nothing in the play to deserve the title; and for her crime she has been sufficiently punished by a life of disaster and remorse. She is not the tempter of Macbeth. It does not require much philosophy to pronounce that there were no such beings as the Weird Sisters; or that the voice that told the Thane of Glamis that he was to be King of Scotland, was that of his own ambition. In his own bosom was brewed the hell-broth, potent to call up visions counselling tyranny and blood; and its ingredients were his own evil passions and criminal hopes. Macbeth himself only believes as much of the predictions of the witches as he desires. The same prophets, who foretold his elevation to the throne, foretold also that the progeny of Banquo would reign; and yet, after the completion of the prophecy so far as he is himself concerned, he endeavors to mar the other part by the murder of Fleance. The Weird Sisters are to him, no more than the Evil Spirit which, in *Faust*, tortures Margaret at her prayers. They are but the personified suggestions of his mind. She, the wife of his bosom, knows the direction of his thoughts; and bound to him in love, exerts every energy, and sacrifices every feeling, to minister to his hopes and aspirations. This is her sin, and no more. He retains, in all his guilt and crime, a fond feeling for his wife. Even when meditating slaughter, and dreaming of blood, he addresses soft words of conjugal endearment; he calls her 'dearest chuck,' while devising assassinations, with the foreknowledge of which he is unwilling to sully her mind. Selfish in ambition, selfish in fear, his character presents no point of attraction but this one merit. Shakespeare gives us no hint as to her personal charms, except when he makes her describe her hand as 'little.' We may be sure that there were few 'more thoroughbred or fairer fingers' in the land of Scotland than those of its queen, whose bearing in public towards Duncan, Banquo, and the nobles, is

marked by elegance and majesty; and, in private, by affectionate anxiety for her sanguinary lord. He duly appreciated her feelings, but it is a pity that such a woman should have been united to such a man. If she had been less strong of purpose, less worthy of confidence, he would not have disclosed to her his ambitious designs; less resolute and prompt of thought and action, she would not have been called on to share his guilt; less sensitive or more hardened, she would not have suffered it to prey forever like a vulture upon her heart. She affords, as I consider it, only another instance of what women will be brought to, by a love which listens to no considerations, which disregards all else beside, when the interests, the wishes, the happiness, the honour, or even the passions, caprices, and failings of the beloved object are concerned; and if the world, in a compassionate mood, will gently scan the softer errors of sister-woman, may we not claim a kindly construing for the motives which plunged into the Aceldama of this blood-washed tragedy the sorely-urged and broken-hearted Lady Macbeth?

BUCKNILL (*Mad Folk of Shakespeare*, p. 44). What was Lady Macbeth's form and temperament? In Maclise's great painting, of the banquet scene, she is represented as a woman of large and coarse developement; a Scandinavian Amazon, the muscles of whose brawny arms could only have been developed to their great size by hard and frequent use; a woman of whose fists her husband might well be afraid. . . . . Was Lady Macbeth such a being? Did the fierce fire of her soul animate the epicene bulk of a virago? Never! Lady Macbeth was a lady, beautiful and delicate, whose one vivid passion proves that her organization was instinct with nerve-force, unoppressed by weight of flesh. Probably she was small; for it is the smaller sort of women whose emotional fire is the most fierce, and she herself bears unconscious testimony to the fact that her hand was little. . . . ; Although she manifests no feeling towards Macbeth beyond the regard which ambition makes her yield, it is clear that he entertains for her the personal love which a beautiful woman would excite. . . . . Moreover, the effect of remorse upon her own health proves the preponderance of nerve in her organization. Could the Lady Macbeth of Maclise, and of others who have painted this lady, have been capable of the fire and force of her character in the commission of her crimes, the remembrance of them would scarcely have disturbed the quiet of her after years. We figure Lady Macbeth to have been a tawny or brown blonde Rachel, with more beauty, with grey and cruel eyes, but with the same slight, dry configuration and constitution, instinct with determined nerve-power. [In a foot-note, Dr Bucknill states that when he wrote the above he was not aware that Mrs Siddons held a similar opinion as to Lady Macbeth's personal appearance. ED.]

FLETCHER.

FLETCHER (*Studies of Shakespeare*, London, 1847, p. 109). *Macbeth* seems inspired by the very genius of the tempest. This drama shows us the gathering, the discharge, and the dispelling of a domestic and political storm, which takes

its peculiar hue from the individual character of the hero. It is not in the spirit of mischief that animates the 'weird sisters,' nor in the passionate and strong-willed ambition of Lady Macbeth, that we find the mainspring of this tragedy, but in the disproportioned though poetically tempered soul of Macbeth himself. A character like his, of extreme selfishness, with a most irritable fancy, must produce, even in ordinary circumstances, an excess of morbid apprehensiveness; which, however, as we see in him, is not inconsistent with the greatest physical courage, but generates of necessity the most entire moral cowardice. When, therefore, a man like this, ill enough qualified even for the honest and straightforward transactions of life, has brought himself to snatch at an ambitious object by the commission of one great sanguinary crime, the new and false position in which he finds himself by his very success will but startle and exasperate him to escape, as Macbeth says, from 'horrible imaginings' by the perpetration of greater and greater actual horrors, till inevitable destruction comes upon him amidst universal execration. Such, briefly, are the story and the moral of *Macbeth*. The passionate ambition and indomitable will of his lady, though agents indispensable to urge such a man to the one decisive act which is to compromise him in his own opinion and that of the world, are by no means primary springs of the dramatic action. Nor do the 'weird sisters' themselves do more than aid collaterally in impelling a man, the inherent evil of whose nature and purpose has predisposed him to take their equivocal suggestions in the most mischievous sense. And, finally, the very thunder-cloud which, from the beginning almost to the ending, wraps this fearful tragedy in physical darkness and lurid glare, does but reflect and harmonize with the moral blackness of the piece. . . .

The very starting-point for an enquiry into the real, inherent, and habitual nature of Macbeth, independent of those particular circumstances which form the action of the play, lies manifestly, though the critics have commonly overlooked it, in the question, With whom does the scheme of usurping the Scottish crown by the murder of Duncan actually originate? We sometimes find Lady Macbeth talked of as if she were the first contriver of the plot, and suggester of the assassination; but this notion is refuted, not only by implication, in the whole tenour of the piece, but most explicitly in I, vii, 48–52. Most commonly, however, the *witches* (as we find the 'weird sisters' pertinaciously miscalled by all sorts of players and of critics) have borne the imputation of being the first to put this piece of mischief in the hero's mind. Yet the prophetic words in which the attainment of royalty is promised him contain not the remotest hint as to the means by which he is to arrive at it. They are simply 'All hail, Macbeth! that shalt be king hereafter,'—an announcement which, it is plain, should have rather inclined a man who was *not* already harbouring a scheme of guilty ambition, to wait quietly the course of events. According to Macbeth's own admission, the words of the weird sisters on this occasion convey anything rather than an incitement to murder to the mind of a man who is not meditating it already. This supernatural soliciting is only made such to the mind of Macbeth by the fact that he is already occupied with a purpose of assassination. This is the true answer to the question which he puts to himself in I, iii, 132–142. . . .

The first thing that strikes us in such a character is the intense selfishness,—the total absence both of sympathetic feeling and moral principle,—and the consequent incapability of remorse in the proper sense of the term. So far from finding any check to his design in the fact that the king bestows on him the forfeited title of the traitorous thane of Cawdor as an especial mark of confidence in his loyalty, this

only serves to whet his own villainous purpose. The dramatist has brought this forcibly home to us in I, iv, 10–58. It is from no 'compunctious visiting of nature,' but from sheer *moral cowardice*,—from fear of *retribution in this life*,—that we find Macbeth shrinking, at the last moment, from the commission of his enormous crime. This will be seen the more attentively we consider I, vii, 1–25, and 31–35. In all this we trace a most clear consciousness of the impossibility that he should find of masking his guilt from the public eye,—the odium which must consequently fall upon him in the opinions of men,—and the retribution it would probably bring upon him. But here is no evidence of true *moral* repugnance, and as little of any religious scruple,—'We'd jump the life to come.' The dramatist, by this brief but significant parenthesis, has taken care to leave us in no doubt on a point so momentous towards forming a due estimate of the conduct of his hero. However, he feels, as we see, the dissuading motives of worldly prudence in all their force. But one devouring passion urges him on,—the master-passion of his life,—the lust of power, I, vii, 26. Still, it should seem that the considerations of policy and safety regarding this life might even have withheld him from the actual commission of the murder, had not the spirit of his wife come in to fortify his failing purpose. At all events, in the action of the drama it is her intervention, most decidedly, that terminates his irresolution, and urges him to the final perpetration of the crime which he himself had been the first to meditate.

It has been customary to talk of Lady Macbeth as of a woman in whom the love of power for its own sake not only predominates over, but almost excludes, every human affection, every sympathetic feeling. But the more closely the dramatic developement of this character is examined, the more fallacious, we believe, this view of the matter will be found. Had Shakespeare intended so to represent her, he would probably have made her the first contriver of the assassination scheme. For our own part, we regard the very passage which has commonly been quoted as decisive that personal and merely selfish ambition is her all-absorbing motive, as proving in reality quite the contrary. It is true that even Coleridge desires us to remark that in her opening scene 'she evinces no womanly life, no wifely joy, at the return of her husband, no pleased terrors at the thought of his past dangers.' We must, however, beg to observe that she shows what she knows to be far more gratifying to her husband at that moment, the most eager and passionate sympathy in the great master-wish and purpose of his mind. Has it ever been contended that Macbeth shows none of the natural and proper feelings of a husband, because their common scheme of murderous ambition forms the whole burden of his letter which she has been perusing just before their meeting? Can anything more clearly denote a thorough union between this pair, in affection as well as ambition, than the single expression, '*My dearest partner of greatness*'? And seeing that his last words to her had contained the injunction to lay their promised greatness to her heart as her chief subject of rejoicing, are not the first words that she addresses to him on their meeting the most natural, sympathetic, and even obedient response to the charge which he has given her? See I, v, 52–55. We do maintain that there is no less of affectionate than of ambitious feeling conveyed in these lines,—nay, more, it is her prospect of *his* exaltation, chiefly, that draws from her this burst of passionate anticipation, breathing almost a lover's ardour. Everything, we say, concurs to show that, primarily, she cherishes the scheme of criminal usurpation as *his* object,—the attainment of which she mistakenly believes will render him happier as well as greater; for it must be carefully

borne in mind that, while Macbeth wavers as to the adoption of the means, his longing for the object itself is constant and increasing, so that his wife sees him growing daily more and more uneasy and restless under this unsatisfied craving. . . . She is fully aware, indeed, of the moral guiltiness of her husband's design,—that he 'would wrongly win,' and of the suspicion which they are likely to incur, but the dread of which she repels by considering, 'What need we fear who knows it, when none can call our power to account?' Nor is she inaccessible to remorse. The very passionateness of her wicked invocation, 'Come, come, you spirits,' &c., is a proof of this. We have not here the language of a cold-blooded murderess, but the vehement effort of uncontrollable desire to silence the 'still, small voice' of her human and feminine conscience. This very violence results from the resistance of that 'milk of human kindness' in *her own* bosom, of which she fears the operation in her husband's breast. Of religious impressions, indeed, it should be carefully noted that she seems to have even less than her husband.

On the other hand, it is plain that she covets the crown for her husband, even more eagerly than he desires it for himself. With as great, or greater, vehemence of passion than he, she has none of his excitable imagination. Herein, we conceive, lies the second essential difference of character between them; from whence proceeds, by necessary consequence, that indomitable steadiness to a purpose on which her heart is once thoroughly bent, which so perfectly contrasts with the incurably fluctuating habit of mind in her husband. She covets for him, we say, 'the golden round' more passionately even than he can covet it for himself,—nay, more so, it seems to us, than she would have coveted it for her own individual brows. Free from all the apprehensions conjured up by an irritable fancy,—from all the 'horrible imaginings' which beset Macbeth,—her promptness of decision and fixedness of will are proportioned to her intensity of desire; so that, although he has been the first contriver of the scheme, she has been the first to resolve immovably that it shall be carried into effect. . . . . Her quiet reply, 'We fail,' is every way most characteristic of the speaker,—expressing that moral firmness in herself which makes her quite prepared to endure the consequences of failure,—and, at the same time, conveying the most decisive rebuke of such moral cowardice in her husband as can make him recede from a purpose merely on account of the possibility of defeat,—a possibility which, up to the very completion of their design, seems never absent from her own mind, though she finds it necessary to banish it from that of her husband. . . .

It is most important that we should not mistake the nature of Macbeth's nervous perturbation while in the very act of consummating his first great crime. The more closely we examine it, the more we shall find it to be devoid of all genuine compunction. This character is one of intense selfishness, and is therefore incapable of any true moral repugnance to inflicting injury upon others; it shrinks only from encountering public odium, and the retribution which that may produce. Once persuaded that these will be avoided, Macbeth falters not in proceeding to apply the dagger to the throat of his sleeping guest. But here comes the display of the other part of his character,—that extreme nervous irritability, which, combined with an active intellect, produces in him so much highly poetical rumination,—and at the same time, being unaccompanied with the slightest portion of self-command, subjects him to such signal moral cowardice. We feel bound the more earnestly to solicit the reader's attention to this distinction, since, though so clearly evident when once pointed out, it has escaped the penetration of some even of the most eminent critics. The poetry delivered by Macbeth, let us repeat, is not the poetry inspired by a glow-

ing or even a feeling heart,—it springs exclusively from a morbidly irritable fancy. We hesitate not to say, that his wife mistakes, when she apprehends that the 'milk of human kindness' will prevent him from 'catching the nearest way.' The fact is that, until after the banquet scene, she mistakes his character throughout. She judges of it too much from her own. Possessing generous feeling herself, she is susceptible of remorse. Full of self-control, and afflicted with no feverish imagination, she is dismayed by no vague apprehensions, no fantastic fears. Consequently, when her husband is withheld from his crime simply by that dread of contingent consequences which his fancy so infinitely exaggerates, she, little able to conceive of this, naturally ascribes some part of his repugnance to that 'milk of human kindness,' those 'compunctious visitings of nature,' of which she *can* conceive. . . . . The perturbation which seizes Macbeth the instant he has struck the fatal blow, springs not, we repeat, from the slightest consideration for his victim. It is but the necessary recoil in the mind of every moral coward, upon the final performance of any decisive act from which accumulating selfish apprehensions have long withheld him,—heightened and exaggerated by that excessive morbid irritability which, after his extreme selfishness, forms the next great moral characteristic of Macbeth. It is the sense of *all* the *possible* consequences to *himself*, and that alone, which rushes instantly and overwhelmingly upon his excitable fancy, so as to thunder its denunciations in his very *ears*.

. . . . And here, let us observe, is the point, above all others in this wonderful scene, which most strikingly illustrates the two-fold contrast subsisting between these two characters. Macbeth, having no true remorse, shrinks not at the last moment from perpetrating the murder, though his nervous agitation will not let him contemplate for an instant the aspect of the murdered. Lady Macbeth, on the contrary, having real remorse, does recoil at the last moment from the very act to which she had been using such violent and continued efforts to work herself up; but, being totally free from her husband's irritability of fancy, can, *now that his very preservation demands it*, go deliberately to look upon the sanguinary work which her own hand had shrunk from performing.

The following scene shews us Macbeth when his paroxysm ensuing upon the act of murder has quite spent itself, and he is become quite himself again,—that is, the cold-blooded, cowardly, and treacherous assassin. Let any one who may have been disposed, with most of the critics, to believe that Shakespeare has delineated Macbeth as a character originally remorseful, well consider that speech of most elaborate, refined, and cold-blooded hypocrisy, in which, so speedily after his poetical whinings over his own *misfortune* in murdering Duncan, he alleges his motives for killing the two sleeping attendants. Assuredly, too, the dramatist had his reasons for causing Macbeth's hypocritically pathetic description of the scene of the murder to be thus publicly delivered in the presence of her whose hands have had so large a share in giving it that particular aspect. It lends double force to this most characteristic trait of Macbeth's deportment, that he should not be moved even by his lady's presence from delivering his affectedly indignant description of that bloody spectacle, in terms which must so vividly recall to her mind's eye the sickening objects which his own moral cowardice had compelled her to gaze upon. His words draw from Lady Macbeth the instant exclamation, 'Help me hence, ho!' And shortly after, she is carried out, still in a fainting state. The prevalent notion respecting this passage, grounded on the constantly false view of the lady's character, is, that her swooning is merely a feigned display of horror at the discovery of their Sovereign's being murdered in their own house, and at the vivid picture of the sanguinary scene drawn

by her husband. We believe, however, that our previous examination of her character must already have prepared the reader to give to this circumstance quite a different interpretation. He will bear in mind the burst of anguish which had been forced from her by Macbeth's very first ruminations upon his act: 'These deeds must not be thought After these ways; *so, it will make us mad.*' Remembering this, he will see what a dreadful accumulation of suffering is inflicted upon her by her husband's own lips in the speech we have just cited [II, iii, 108–113], painting in stronger, blacker colours than ever, the guilty horror of their common deed. Even her indomitable resolution may well sink for the moment under a stroke so withering, for which, being totally unexpected, she came so utterly unprepared. It is remarkable that, upon her exclamation of distress, Macduff, and shortly after, Banquo, cries out 'Look to the lady;' but that we find not the smallest sign of attention paid to he situation by Macbeth himself, who, arguing from his own character to hers, migh regard it merely as a dexterous feigning on her part. A character like this, we can not too often repeat, is one of the most cowardly selfishness, and most remorseles treachery, which all its poetical excitability does but exasperate into the perpetratio of more and more extravagant enormities. . . .

'But in them nature's copy 's not eterne' has been interpreted by some critics a a deliberate suggesting, on Lady Macbeth's part, of the murder of Banquo and hi son. . . . The natural and unstrained meaning of the words is, at most, nothin more than this, that Banquo and his son are not immortal. It is not she, but he husband, that draws a practical inference from this harmless proposition. Tha 'they are assailable' may be 'comfort,' indeed, to him; but it is evidently none t her, and he proceeds to tell her that 'there shall be done A deed of dreadful note. Still provokingly unapprehensive of his meaning, she asks him anxiously, 'What' to be done?' But he, after trying the ground so far, finding her utterly indispose to concur in his present scheme, *does not dare* to communicate it to her in plai terms, lest she should chide the fears that prompt him to this new and gratuitou enormity, by virtue of the very same spirit that had made her combat those whic had withheld him from the one great crime which she had deemed necessary to hi elevation. It is only through a misapprehension, which unjustly lowers the gener osity of her character and unduly exalts that of her husband, that so many critic have represented this passage ('Be innocent of the knowledge,' &c.) as spoken b Macbeth out of a magnanimous desire to spare his wife all guilty participation in a act which at the same time, they tell us, he believes will give her satisfaction. It is in fact, but a new and signal instance of his moral cowardice. . . . It is most im portant, in order to judge aright of Shakespeare's metaphysical, moral, and religiou meaning in this great composition, that we should not mistake him as having repre sented that spirits of darkness are here permitted absolutely and gratuitously t seduce his hero from a state of perfectly innocent intention. It is plain that such a error at the outset vitiates and debases the moral to be drawn from the whole piece Macbeth does not project the murder of Duncan because of his encounter with th weird sisters; the weird sisters encounter him because he has projected the murder,— because they know him better than his royal master does, who tells us, 'There is n art to find the mind's construction in the face.' But these ministers of evil ar privileged to see 'the mind's construction' where human eye cannot penetrate,—i the mind itself. They repair to the blasted heath because, as one of them says after wards of Macbeth, 'something wicked this way comes.' In the next two lines,— 'I come, Graymalkin!—Paddock calls,'—we perceive the connection of these being

with the world invisible and inaudible to mortal senses. It is only through these mysterious answers of theirs that we know anything of the other beings whom they name thus grotesquely, sufficiently indicating spirits of deformity akin to themselves, and like themselves rejoicing in that elemental disturbance into which they mingle as they vanish from our view. . . .

In V, ii, 22–28, we have mere *poetical whining* over his own most merited situation. Yet Hazlitt, amongst others, talks of him as 'calling back all our sympathy' by this reflection. Sympathy indeed! for the exquisitely refined selfishness of this most odious personage! This passage is exactly of a piece with that in which he envies the fate of his royal victim, and seems to think himself hardly used, that Duncan, after all, should be better off than himself. Such exclamations, from such a character, are but an additional title to our detestation; the man who sets at naught all human ties, should at least be prepared to abide in quiet the inevitable consequences. But the moral cowardice of Macbeth is consummate. . . .

There is no want of physical courage implied in Macbeth's declining the combat with Macduff. He may well believe that now, more than ever, it is time to 'beware Macduff.' He is at length convinced that 'fate and metaphysical aid' are against him; and, consistent to the last in his hardened and whining selfishness, no thought of the intense blackness of his own perfidy interferes to prevent him from complaining of falsehood in those evil beings from whose very nature he should have expected nothing else. There is no cowardice, we say, in his declining the combat under such a conviction. Neither is there any courage in his renewing it; for there is no room for courage in opposing evident fate. But the last word and action of Macbeth are an expression of the *moral* cowardice which we trace so conspicuously throughout his career; he surrenders his life that he may not be 'baited with the rabble's curse.' So dies Macbeth, shrinking from deserved opprobrium; but he dies, as he has lived, *remorseless*. . . .

Macbeth, let us observe, is an habitual soliloquist; there was no need of any somnambulism to disclose to us his inmost soul. But it would have been inconsistent with Lady Macbeth's powers and habits of self-control that her guilty consciousness should have made its way so distinctly through her lips in her waking moments. Her sleep-walking scene, therefore, becomes a matter of physiological truth no less than of dramatic necessity. . . .

The compositions in question [Lock's musical accompaniments] are not only the masterpiece of their author, but one of the most vigorous productions of native English musical genius. Let them be performed and enjoyed anywhere and everywhere but in the representation of the greatest tragedy of the world's great dramatist,—*for which representation*, let every auditor well observe, their author, Lock *did not compose them*. For D'avenant's abominable travesty were they written, and with that they ought to have been repudiated from the stage. . . .

Although the dramatist has clearly represented his hero and heroine as persons of middle age, and absorbed in an ambitious enterprise which little admits of any of the lighter expressions of conjugal tenderness, yet the words which drop from Macbeth,—'my dearest love,' 'dearest chuck,' 'sweet remembrancer,' &c.—do imply a very genuinely feminine attraction on the part of his wife. As for mere *complexion*, in this instance, as in most others, Shakespeare, perhaps for obvious reasons of theatrical convenience, appears to have given no particular indication; but that he conceived his Lady Macbeth as decidedly and even softly feminine in person results not only from the language addressed to her by her husband, but from all

that we know of those principles of harmonious contrast which Shakespeare invariably follows in his greatest works. In the present instance it pleased him to reverse the usual order of things by attributing to his hero what is commonly regarded as the feminine irritability of fancy and infirmity of resolution. To render this peculiarity of character more striking, he has contrasted it with the most undoubted physical courage, personal strength and prowess;—in short, he has combined in Macbeth an eminently masculine person with a spirit in other respects eminently feminine, but utterly wanting the feminine generosity of affection. To this character, thus contrasted within itself, he has opposed a female character presenting a contrast exactly the reverse of the former. No one doubts that he has shown us in the spirit of Lady Macbeth that masculine firmness of will which he has made wanting in her husband. The strictest analogy, then, would lead him to complete the harmonizing contrast of the two characters by enshrining this 'undaunted mettle' of hers in a frame as exquisitely feminine as her husband's is magnificently manly. This was requisite, also, in order to make her taunts of Macbeth's irresolution operate with the fullest intensity. Such sentiments from the lips of what is called a masculine-looking or speaking woman, have little moral energy compared with what they derive from the ardent utterance of a delicately feminine voice and nature. Mrs Siddons, then, we believe, judged more correctly in this matter than the public.

HUNTER.

HUNTER (*New Illustrations of Shakespeare*, vol. ii, p. 158–161, 1845). This play has more the air of being a draft, if not unfinished, yet requiring to be retouched and written more in full by its author, than any other of his greater works. Full of incident as it is, it is still one of the shortest of the plays. Like *The Tempest* in this respect, we feel that it would be better if it were longer. We want more of the subdued and calm. There are also more passages than in other plays which seem to be carried beyond the just limits which part the true sublime from the inflated or the obscure,—passages which we may suppose to have been in the mind of Jonson when he said of the soaring genius of Shakespeare, '*sufflaminandus est.*' What might not *Macbeth* have been had the Poet been induced to sit down with the play, as it now is, before him, and to direct upon it the full force of his judgement and fine taste, removing here and there a too luxuriant expression, and giving us here and there a breadth of verdure on which the mind might find a momentary repose and refresh itself amidst the multitude of exciting incidents which come in too rapid a succession upon us! . . . . There can hardly be a doubt that there are very serious corruptions in the text of *Macbeth*, for which the author cannot be held responsible, except indeed we take the ground that he ought not to have scattered such precious leaves to the wind.

It is of Shakespeare himself improving Shakespeare that I speak, for any efforts by any other hand have but disfigured and debased what he had left us. Who more worthy, if any, to make the attempt than Dryden or D'avenant? both great poets, and both living before the Genius of the age of Shakespeare and Spenser had wholly lost his influence. They jointly practised on *The Tempest*, but when we look at the result we see that there is a circle in which none should walk but the great master spirit himself. The same may be said of D'avenant's alterations of *Macbeth*. The

chief of them is to make the Witches occupy a larger space in the play, probably that there might be more music. The effect of this is, that the just balance of the several parts is not only disturbed, but destroyed. It has also this other unfortunate effect, that the mind is too much drawn off from the *results* to the previous *preparations*.

The connection of the story with the family which had become seated on the English throne, the lustre which it cast upon the family when looked at as a genealogist not over-solicitous about his authorities would contemplate it, and the striking character of the incidents themselves, appear to have kept the story very much in the eye of the public in the interval between the first performance of this play and the close of the theatres, when a fatal doom was impending over one of the princes, who in innocence and mirth had been greeted by the wayward sisters at the gate of Saint John's. It is alluded to in Burton's *Anatomy of Melancholy;* and Heywood tells the story at large, but with some remarkable variations, in his *Hierarchy of the blessed Angels*. In particular he makes the Witches

> 'three virgins wond'rous fair
> As well in habit as in features rare,'

and he represents Banquo as dying at a banquet, not killed by Macbeth. Very inartificially he calls him 'Banquo-Stuart.' Macbeth also in Heywood is slain by Malcolm.

Beside the main subject of the midnight murder of a King sleeping in the house of one of his nobles, and surrounded by his guards, the death and appearance of the ghost of Banquo, and the whole machinery and prophecy of the wayward sisters, with the interior view of a castle in which is a conscience-stricken Monarch reduced to the extremity of a siege, the Poet seems to have intended to concentrate in this play many of the more thrilling incidents of physical and metaphysical action. The midnight shriek of women; sleep, with its stranger accidents, such as laughing, talking, walking, as produced by potions, as disturbed by dreams, as full of wicked thoughts; the hard beating of the heart; the parched state of the mouth in an hour of desperate guilt; the rousing of the hair at a dismal treatise; physiognomy; men of manly hearts moved to tears; the wild thoughts which haunt the mind of guilt, as in the air-drawn dagger, and the fancy that sleep was slain and the slayer should know its comforts no more; death in some of its stranger varieties,—the soldier dying of wounds not bound up, the spent swimmer, the *pilot* wrecked on his way *home*, the horrible mode of Macdonnel's death, the massacre of a mother and her children, the hired assassins perpetrating their work on the belated travellers,—these are but a portion of the terrible circumstances attendant on the main events of this tragic tale.

He goes for similar circumstances to the elements, and to the habits of animals about which superstitions had gathered,—the flitting of the bat, the flight of the crow to the rooky wood, the fights of the owl and the falcon, and of the owl and the wren, the scream of the owl, the chirping of the cricket, the croak of the prophetic raven, and bark of the wolf, the horses devouring one another, the pitchy darkness of night, the murky darkness of a lurid day, a storm rattling in the battlements of an ancient fortress,—we have all this before we have passed the bounds of nature and entered the regions of metaphysical agency.

There we have the spirits which tend on mortal thoughts, the revelations by magot-pies, the moving of stones, the speaking of trees, and lamentings heard in the air, and almost the whole of the mythology of the wayward sisters,—their withered

and wild attire, their intercourse with their Queen, their congregating in the hour of storms on heaths which the lightning has scathed, the strange instruments employed by them, the mode of their operations, and their compelling the world invisible to disclose the secrets of futurity.

DE QUINCEY.

DE QUINCEY (*Miscellaneous Essays*, p. 9, Boston, 1851). From my boyish days I had always felt a great perplexity on one point in *Macbeth*. It was this: the knocking at the gate, which succeeds to the murder of Duncan, produced to my feelings an effect for which I never could account. The effect was, that it reflected back upon the murder a peculiar awfulness and a depth of solemnity; yet, however obstinately I endeavored with my understanding to comprehend this, for many years I never could see *why* it should produce such an effect. . . .

At length I solved [the problem] to my own satisfaction; and my solution is this: Murder, in ordinary cases, where the sympathy is wholly directed to the case of the murdered person, is an incident of coarse and vulgar horror; and for this reason, that it flings the interest exclusively upon the natural but ignoble instinct by which we cleave to life; an instinct, which, as being indispensable to the primal law of self-preservation, is the same in kind (though different in degree,) amongst all living creatures; this instinct, therefore, because it annihilates all distinctions, and degrades the greatest of men to the level of the 'poor beetle that we tread on,' exhibits human nature in its most abject and humiliating attitude. Such an attitude would little suit the purposes of the poet. What then must he do? He must throw the interest on the murderer. Our sympathy must be with *him;* (of course, I mean a sympathy of comprehension, a sympathy by which we enter into his feelings, and are made to understand them,—not a sympathy of pity or approbation.) In the murdered person, all strife of thought, all flux and reflux of passion and of purpose, are crushed by one overwhelming panic; the fear of instant death smites him 'with its petrific mace.' But in the murderer, such a murderer as a poet will condescend to, there must be raging some great storm of passion,—jealousy, ambition, vengeance, hatred,—which will create a hell within him; and into this hell we are to look.

In *Macbeth*, for the sake of gratifying his own enormous and teeming faculty of creation, Shakespeare has introduced two murderers, and, as usual in his hands, they are remarkably discriminated; but, though in Macbeth the strife of mind is greater than in his wife, the tiger spirit not so awake, and his feelings caught chiefly by contagion from her,—yet, as both were finally involved in the guilt of murder, the murderous mind of necessity is finally to be presumed in both. This was to be expressed; and on its own account, as well as to make it a more proportionable antagonist to the unoffending nature of their victim, 'the gracious Duncan,' and adequately to expound the 'deep damnation of his taking off,' this was to be expressed with peculiar energy. We were to be made to feel that the human nature, i. e., the divine nature of love and mercy, spread through the hearts of all creatures, and seldom utterly withdrawn from man,—was gone, vanished, extinct; and that the fiendish nature had taken its place. And, as this effect is marvellously accomplished in the *dialogues* and *soliloquies* themselves, so it is finally consummated by the expedient under consideration; and it is to this that I now solicit the reader's attention. If the reader has ever witnessed a wife, daughter, or sister, in a fainting fit, he may

chance to have observed that the most affecting moment in such a spectacle is *that* in which a sigh or a stirring announces the recommencement of suspended life. Or, if the reader has ever been present in a vast metropolis on the day when some great national idol was carried in funeral pomp to his grave, and chancing to walk near the course through which it passed, has felt powerfully, in the silence and desertion of the streets, and in the stagnation of ordinary business, the deep interest which at that moment was possessing the heart of man,—if all at once he should hear the death-like stillness broken up by the sound of wheels rattling away from the scene, and making known that the transitory vision was dissolved, he will be aware that at no moment was his sense of the complete suspension and pause in ordinary human concerns so full and affecting as at that moment when the suspension ceases, and the goings-on of human life are suddenly resumed. All action in any direction is best expounded, measured and made apprehensible, by reaction. Now apply this to the case of Macbeth. Here, as I have said, the retiring of the human heart, and the entrance of the fiendish heart, was to be expressed and made sensible. Another world has stept in, and the murderers are taken out of the region of human things, human purposes, human desires. They are transfigured: Lady Macbeth is 'unsexed;' Macbeth has forgot that he was born of woman; both are conformed to the image of devils; and the world of devils is suddenly revealed. But how shall this be conveyed and made palpable? In order that a new world may step in, this world must for a time disappear. The murderers, and the murder, must be insulated,—cut off by an immeasurable gulf from the ordinary tide and succession of human affairs,—locked up and sequestered in some deep recess; we must be made sensible that the world of ordinary life is suddenly arrested,—laid asleep,—tranced,—racked into a dread armistice; time must be annihilated; relation to things without abolished; and all must pass self-withdrawn into a deep syncope and suspension of earthly passion. Hence it is, that when the deed is done, when the work of darkness is perfect, then the world of darkness passes away like a pageantry in the clouds: the knocking at the gate is heard; and it makes known audibly that the reaction has commenced; the human has made its reflux upon the fiendish; the pulses of life are beginning to beat again; and the re-establishment of the goings-on of the world in which we live, first makes us profoundly sensible of the awful parenthesis that had suspended them.

O mighty poet! Thy works are not as those of other men, simply and merely great works of art; but are also like the phenomena of nature, like the sun and the sea, the stars and the flowers,—like frost and snow, rain and dew, hail-storm and thunder, which are to be studied with entire submission of our own faculties, and in the perfect faith that in them there can be no too-much or too-little, nothing useless or inert,—but that, the further we press in our discoveries, the more we shall see proofs of design and self-supporting arrangement where the careless eye had seen nothing but accident!

ROFFE.

A. ROFFE (*An Essay upon the Ghost Belief of Shakespeare*, p. 18. [Privately printed, London, 1851]). In an essay upon *Macbeth* may be found the following passage of criticism, in the sceptical school (as usual), relative to the Ghost of Banquo: 'If we believe in the reality of the Ghost as a shape or shadow existent *without* the mind

of Macbeth, and not exclusively within it, we shall have difficulties which may be put under two heads—Why did the Ghost come? Why did he go, on Macbeth's approach, and at his bidding? . . . . It is clear from the scene, that Macbeth drove it away, and also that he considered it as much an illusion as his wife would fain have had him, when she whispered about the air-drawn dagger.' This piece of criticism is cited on account of its mode of testing the question of objective reality. With sceptics, by the way, very curiously, a ghost is always expected to be thoroughly reasonable in every one of its comings and goings, although uniformly men are not so. What, however, for the present we would earnestly request of the sceptic is, to do with these apparently abnormal things as he would with any branch of natural science; that is, enquire as to facts. He would then find that the instances are indeed numerous in which persons, just deceased, appear to those whom they have known and then *quickly disappear*. These passing manifestations also occasionally take place when the person appearing is not either dead or dying: neither does it follow necessarily that the person seeing, or, as the sceptic would say, fancying that he sees, must always be thinking of the one seen. An examination into the general facts leads to the conclusion that thought of the person appeared to, on the part of the one appearing, is the cause, according to certain laws of the internal world, of the manifestations, which should therefore, it is conceived, be understood as having an objective reality. This theory, and its facts, must be considered in judging of Shakespeare's intentions. Of him we should always think as of the artist and student of nature, until it can be shown that he ever forgets himself in those characters.

While treating upon this subject, let it be observed, that it is the scepticism as to the objective reality of Banquo's Ghost which has originated the question as to whether he should be made visible to the spectators in the theatre, since, as the sceptics observe, he is invisible to all the assembled guests, and does not speak at all. But for this scepticism, it would never have been doubted that the Ghost should be made visible to the theatre, although he is invisible to Macbeth's company, and although no words are assigned to him. This doubt existing, illustrates to us how stage-management itself is affected by the philosophy which may prevail upon certain subjects. Upon the Spiritualist view, Banquo's Ghost, and the Witches themselves, are all in the same category, all belonging to the spiritual world, and seen by the spiritual eye; and the mere fact that the Ghost does not speak, is felt to have no bearing at all upon the question of his presentation as an objective reality.

The Spiritualist, when contending for the absolute objectivity of Banquo's Ghost, may possibly be asked whether he also claims a *like* reality for 'the air-drawn dagger.' To this he would reply, that, to the best of his belief, a *like* reality was *not* to be affirmed of that dagger, which he conceives to have been a *representation*, in the spiritual world, of a dagger, not however being on that account less real (if by unreality we are to understand that it was, in some incomprehensible way, generated in the material brain), but only differing from what we should term a real *bonâ fide* dagger, as a painting of a dagger differs from a real one.

That the spiritual world must have its *representations* as well as its *realities*, is a point which has already been touched upon, and this dagger, called by Lady Macbeth 'the air-drawn dagger,' we suppose to be one of those representations. Its objective reality, however, still remains untouched; for, once grant that the spiritual world is a real world,—nay, the most real world,—and it follows, that whatsoever is represented in it has its basis in reality, as much as an imitative dagger in a painting has *its* basis in the colours and canvas, which are also realities.

The belief that every man is attended by spirits, both good and evil, is not unconnected with this view concerning *represented objects* in the spiritual world. That our thoughts appear to be injections is within every one's experience, and the guardian angel and the tempting demon are constantly admitted in poetical language, or the language of the *feelings*, because they are *felt* to be truths. If then, thoughts, both good and evil, are what they appear to be, injections,—which injected thoughts we are free to receive or to reject,—they must be from a source capable of thought, namely, from the inhabitants of the spiritual world. From that same source would also come those vivid representations, such as that of the 'air-drawn dagger,' which are felt to be in harmony with our present train of thoughts. That the dagger should have *this kind of reality* is quite consistent with Macbeth's reflections upon it. As being a representation to *the internal sight only* (for it is presumed that all would agree that it was not depicted on the retina of the external eye), he cannot, of course, clutch it with his bodily hands, nor, indeed, even with his spiritual hands. . . .

The fact of the *change* which Macbeth perceives, as to the dagger, is, we conceive, quite in harmony with the doctrine here advocated, of spiritual representations. First of all, he sees simply a dagger, marshalling him upon his way, but afterwards he sees upon its blade and handle spots of blood, 'which was not so before.' Hypnotism, as we are informed, continually displays facts similar to this of the 'air-drawn dagger,' in which the mind having been artificially fixed upon some point, becomes so much open to the power of another mind, as to see representations of the injected or suggested thoughts. You can cause the patient to see, as it were, a lamb, and you can change this lamb at your will into a wolf. The Spiritualist does not desire any one to think that these are real lambs or wolves; he is content to have it admitted that they are real representations of them, reflected upon *the internal or spiritual eye*, and he is not aware of anything which should oblige us to believe that *any sight* is possible without *some sight-organization*, such as is the eye, and such as is not the brain, apart from the eye.

Mr Fletcher maintains that Banquo's Ghost should be no more visible on the stage than the air-drawn dagger. We fully believe that there is a most powerful stage-reason, namely, *intelligibility*, for making the Ghost of Banquo visible to the theatre; but that reason does *not* apply to the dagger,—because what is spoken by Macbeth makes intelligible all that he experiences with respect to that dagger. Also, when we go on to perceive that the spiritual world has, and must have, not only its *realities*, but its *representations* likewise,—of which last the dagger is apparently one,—we have an additional argument still, to shew that the reasoning which may belong to Banquo's Ghost would not necessarily apply, in all its points, to this appearance of the dagger. It should, however, be noted, that the Spiritualist does not venture to say, that under *no* circumstances should the dagger be made visible to the theatre; he believes that, supposing *Macbeth* superintended and performed by persons who seriously pondered the questions of the spiritual world, and the play also witnessed by a theatre of such persons, the idea of making the dagger visible might be, at least, *entertained;* because all concerned would look at the whole affair from a grave point of view, and would not be on the search for the ridiculous,—which search is, indeed, frequently, nothing else but an effect of ignorance or thoughtlessness. . . .

Dr Mayo (*Letters upon the Truths contained in Popular Superstitions*) unites with the general body of the sceptics in pronouncing *the clothing of spirits* to be alone enough to destroy our belief in any objective reality for the wearers of the

clothes. . . . Very wonderful, certainly, to the Spiritualist is the logic of Scepticism,—there cannot be real coats and waistcoats in the spiritual world! that is enough to settle the question as to the reality of the wearers, although if such arguments are to be persisted in, they may as well be applied at once *to the bodily form itself* of the spirit. In the natural world a man's body is as much from the elements of nature as his coat and his waistcoat are. The truth is, that to deny that the spiritual world is, to the spiritual man, objective and similar to the natural world, is tantamount to denying it altogether; for who can really believe in that of which he has no conception; and without objectivity there is no conception, either in the worlds of matter or of mind. Such denials, as Dr Mayo's, are an assuming to be wiser than are the great artists who represent what is spiritual *by forms*, and thereby somewhat minister to an earnest want of the mind, which want is in itself alone enough to shew, that all scepticism involves nothing less than a separation of the intellect from the feelings, to the infinite detriment of the former. Dr Mayo conceives that all is set at rest by asking, 'Whence come the aërial coats and waistcoats?' but suppose the question tested by an inversion of itself, and that *we* should ask, Whence come what Dr Mayo conceives to be the *real* coats and waistcoats? It must then be replied, that all nature and its substances are of a divine and spiritual origin, and that when a man makes up some of those substances into the forms of coats and waistcoats, those forms are also of a spiritual origin, because the man contrives them by a spiritual act.

[For the Boston *Courier*, 25 April, 1857.]

MACBETH'S FIRST SOLILOQUY.

A FEW words on the first two lines of it. Strange as it may seem, this masterly production of the foremost man in the dramatic literature of the world used to be censured for 'perplexity of thought and expression.' On the contrary, one of the wonders of the piece is the firmness with which a simple train of reflection is seized and adhered to. The 'thought' is nature itself, and the 'expression' eminently characteristic of Shakespeare. The opening passage has indeed been sadly abused. First, by faulty readers and actors, who either mouth it, 'as many players do,' into indistinctness, or else so roll it over the smooth waves of stage prosody that it is impossible to tell what meaning is indicated. The second error is that which may be called the child's way of reading, who understands the matter thus:

> 'If it were done, when 'tis done, then 'twere well
> It were done quickly.'

That is,—if I am really to do it, I had better set about it directly. A mode of interpretation which overthrows all the proprieties of the English language to arrive at the flattest and most ridiculous of conclusions. The emphasis that now probably obtains among intelligent persons is:

> 'If it were Done when 'tis done, then 'twere well
> It were done quickly.'

This method has the merit of not misunderstanding the original, and of presenting to the mind at the first start a grand conception.

The 'if' means, if, when the murder is committed, there were the end of it. So Schiller, in his admirable translation of the play, clearly discerns it: 'Wär' es auch *abgethan*, wenn es *gethan* ist, Dann wär' es gut, es würde rasch gethan!' We cannot but perceive, however, that the German translator, though he apprehends the idea aright, foregoes the advantage of using precisely the same word, repeated immediately in an altered sense, which gives such a power to the English text. This is one of Shakespeare's bold peculiarities, and a great favorite with him, as the careful reader of his works may easily see. Two instances, at least, occur in this very tragedy: 'Cleanse the stuff'd bosom of that perilous stuff,' and 'Those he commands move only in command.' A single further specimen of it may be permitted; and it shall be one that seemed to elude the notice of the accomplished lady whose readings, the past winter, gave to multitudes of persons a fresh interest and delight in Shakespeare's genius. It is where the poor, humbled Richard II says to Bolingbroke: [III, iii, 206,]

> 'What you will have, I'll give, and willing too:
> For do we must what force will have us do.'

But even yet I have never felt perfectly satisfied with any rendering of those two lines in *Macbeth*, that it has been my fortune to hear. The words 'It were done quickly' sound supernumerary and out of place, as they are generally recited. They hang like an encumbrance. They clog the movement of the verse. Above all, they drag in a new and inferior thought, after the great argument has been sufficiently pronounced. Cut them off, then, from their connection with the preceding line, which they do but cumber, and see what new force you will give to the whole soliloquy:

> 'If it were Done when 'tis done, then 'twere well.'

There is the full theme and true key-note of the piece. It is complete in itself. It prepares the way for all that follows. It announces the terrible problem with which Macbeth's unsteady purpose was wrestling. It reminds us of the first line of Hamlet's bewildered self-confidence: 'To be, or not to be; that is the question.' The speaker may well pause, in both cases, when he comes to that point of the awful debate. And there the rather, because by such a course the sentence that follows will be as much enriched by what it gains, as the sentence that precedes is relieved by what it surrenders. The clause, that seemed almost impertinent where it stood, becomes a reinforcement in its new relation:

> 'It were done quickly, if the assassination
> Could trammel up the consequence,' &c.

Observe how much clearer and more compact the rest of the period becomes by beginning it in this new way.

Macbeth professes to defy religion, and to care nothing for the threatened retributions of another world; but he dreads the avenging of his crimes 'here:' 'But here, upon this bank and shoal of Time.' This description, by the way, of the guilty Thane, thinking only of the earth, with its shattering fortunes, and of the present life with its 'petty space' and its 'brief candle,' its creeping to-morrows and its yesterdays, that do nothing but light fools to their death, is wondrously sustained in every part of the play, till at last he cries out in despair:

> 'I 'gin to grow aweary of the sun,
> And wish the estate o' the world were now undone.'

In conclusion, it must be frankly confessed, that this proposed change of punctua-

tion is justified by no edition of Shakespeare yet published; it has been adopted by no performer or public reader, so far as I am aware; if it has been ever suggested in print, I am ignorant of it. No inventor of various readings,—which half the time are various follies,—has pounced upon it. Even Mr Collier, with his huge bunches of 'margoram notes,' which seem in general to be culled by the hands of idle apprentices or prosaic players, offers no conjecture upon the matter. But neither does it belong to the present writer. It was originated by no ingenuity of his. Whence he derived it he cannot tell. It comes to his memory from a very distant and untraceable past. It has his thorough conviction of its justness. Let others favor it or refuse it, as they see best reason to do one or the other.

GERMAN TRANSLATIONS.

HOWEVER pleasant may be the task to trace the gradual growth of a just appreciation of Shakespeare in Germany from LESSING'S solitary voice a hundred years ago down to the present day, when a *Shakespeare Society*, numbering among its active members some of the most eminent names in the present literature of that country, puts forth annually a volume of criticisms on the dramas of him whom, as HEINE says, 'a splendid procession of German literary kings, one after another throwing their votes into the urn, elected Emperor of Literature,' yet such a review can scarcely with propriety come within the scope of a volume like the present, which is dedicated to one play alone. Of the duties of an Editor there is perhaps none harder than that which obliges him to keep steadfastly to the purpose of his labours, and resolutely to resist all temptations to wander into neighboring quarters with which he may justly be expected to have become better acquainted than many of his readers.

In order, therefore, to keep as near as possible to the subject of the present volume, I propose to confine myself to a brief notice only of some of the more prominent translations of *Macbeth*, devoting more space to the exposition of the parts in which the translators have diverged from the original than to those passages wherein they have been faithful. It is thus, I think, that we can best estimate Shakespeare's painful struggle for life in a nation that now claims him for its own. When we see GOETHE remodel *Romeo and Juliet* in a style that can be paralleled only by D'avenant's version of *Macbeth*, and find SCHILLER putting pious morality in the mouth of a coarse Porter, then we know how sore was the battle that SCHLEGEL fought, and how valuable are the labours of the German Shakespeare students of to-day, since their labours have, after all, more than counterbalanced those dark and imperfect pages of their literary history. *

The first considerable attempt to translate Shakespeare into German was made by WIELAND in 1763. There had been before that various translations of separate plays, but Wieland's twenty-two dramas first gave Germany an idea of the extent

* For full information on the rise and progress of Shakespearian criticism in Germany see GENÉE'S *Geschichte der Shakespeare'schen Dramen in Deutschland*, Leipsig, 1870; and the Introduction to THIMM'S *Shakespeareana von* 1564 *bis* 1871. London, 1872.

and variety of the original. The translator followed Warburton's text, and did not attempt a uniformly metrical rendering; by the Witch-scenes in *Macbeth* he was completely gravelled (as so many of his countrymen, since his day, have been) and confessed himself utterly unable to reproduce the rhythm of the original.

Twelve years later appeared the translation in prose by ESCHENBURG of all the dramas. His *Macbeth* has the advantage, in common with all prose translations, of having nothing sacrificed to the rhythm, and was the basis of Schiller's metrical translation some thirty years later. In the incantation of the Witches in the first Scene of the fourth Act he mistook 'baboon' for *baby*, and translated it 'Cool it with a baby's blood,' 'Kühlt's mit eines Säuglings Blut'; and, so far will a *naughty* deed shine in this *good* world, this 'baby' of Eschenburg's has been adopted by SCHILLER (of course), BENDA, KAUFMANN, and ORTLEPP.

Just before Eschenburg, however, in 1773, there appeared in Vienna, 'Macbeth, a Tragedy, in five Acts,' by STEPHANIE DER JÜNGERE. There is nothing on the title-page to indicate that it is a translation from Shakespeare; it is, perhaps, unfair therefore to judge of it from that point of view. The opening scene is laid in 'Clydsdale,' between 'Hamilton' and 'Prebles,' seventeen years after the murder by Macbeth of 'his uncle, Duncan.' Macbeth and Banquo have lost themselves in a deep forest, in the blackest of nights and the fiercest of thunderstorms. From their conversation we learn that Banquo helped Macbeth and Lady Macbeth to murder Duncan. At last they both hear a hollow cry. '*Macb.* Hold! I see a figure—. *Banq.* You are right, Sir! I also see—. *Macb.* Holloa! who goes there? (The Ghost of Duncan approaches.) *Banq.* Stand, and answer or else,— (draws his dagger). *Macb.* Who art thou?—I command thee: disclose whom thou art (also draws his dagger). *Ghost.* Thy uncle whom thou murderedst! (vanishes.)' Macbeth in terror appeals to his companion to know whether or not it were Duncan. Banquo with true Scotch logic replies that it could not have been Duncan because him they had stabbed and buried and 'heaped earth upon his grave, and we stamped it down hard to keep him safe.—It must have been his ghost.—That is what it was! —Even this tempest could not blow him away.' Macbeth cannot bring himself to believe it, and again appeals to Banquo, 'Didst thou hear his horrible voice?—was it English? By God! it was so plain that the worst Scotchman could have understood it!' As the plot unfolds, we find that Macduff, who is aided by the English in his rebellion against Macbeth, has a lovely daughter, Gonerill, living at Dunsinane in closest friendship with Lady Macbeth, and with whom Fleance is deeply in love, and whom he was about to marry when the feast took place at the castle. At this feast the ghost of Banquo, whom Macbeth had murdered with his own hands, appeared to all eyes and pointed out his murderer. Fleance then very naturally ran away. Macbeth's course now becomes much perplexed, and he thinks that if he had an heir the people would once more rally around him, and he could drive off the English and the rebellious Thanes who are now closely hemming him in. He therefore makes desperate love to Gonerill, and offers for her sake to remove Lady Macbeth, and to give a free pardon to her father the traitor Macduff. Before, however, he can carry out his plans, Macduff, in disguise, gains admission to the castle and carries off his daughter. Before Macbeth discovers Gonerill's flight, and while he is plotting with Lady Macbeth new atrocities in order to exterminate the memory of Duncan from the minds of men and give repose to himself, the statue of Duncan speaks and says, 'That thou shalt never obtain till Duncan be avenged! Vengeance is at hand! Prepare for judgement and tremble!'

This supernatural horror drives Lady Macbeth insane, and while re-enacting the murder of Duncan she imagines Macbeth to be her victim and stabs him. This restores her to her senses, and her first stab not proving immediately fatal, at her husband's urgent request she obligingly gives him a second, which permits him to expatiate on the horrors of remorse before he expires. Macduff and the English forces rush in. Malcolm is crowned. Duncan's spirit appears and blesses Malcolm, with the words, 'I am avenged! Govern. Be a Friend, a Father, a Judge, and a King.' They all then depart, and none too soon, for the castle is discovered to be in flames, and Lady Macbeth is seen rushing hither and thither, until, espying Macbeth's corpse, she falls upon it, with the words: 'Consume me, flames! But also consume my soul!' The roof falls in, and both bodies are buried in flames and smoke.

In 1777, F. J. FISCHER* adapted for the stage a new translation of *Macbeth*, because the public desired to see this 'tragedy of Shakespeare's with as few alterations as *Hamlet*.' Duncan does not appear in it.

Seven years later appeared BÜRGER'S translation, in prose throughout except the scenes with the Witches. In the latter the author of *Lenore* could not restrain his imagination while dealing with so congenial a subject, and accordingly inserts lines and even entire scenes. Here and there he takes strange liberties with his text. For instance, 'Here I have a pilot's thumb, Wreck'd as homeward he did come' is rendered 'Schau, a Bankrutirers Daum, Der sich selbst erhing am Baum!' Duncan does not appear in person; all his commendations of Macbeth are conveyed by letter, wherein there is no intimation of his selection of the Prince of Cumberland as his heir. This important point in the tragedy is only alluded to as a matter of hearsay by Banquo to Ross. The first Act closes with the following Witch scene:

Haide. Blitz und Donner. Die drei Hexen von verschiedenen Seiten.

Alle. Fischgen lockt der Angelbissen;
Gold und Hoheit das Gewissen.
Erste H. Herzchen, Herzchen, sahst du Den?
Zweite H. Hab' ihn stäubend reiten sehn.
Hu! Wir trieben Gert' und Sporn
Seinen Hengst durch Korn und Dorn!
Erste H. Herzchen, Herzchen, sahst du ihn?
Dritte H. Sah ihn glupen, sah ihn glühn;
Hört' ihn murmeln; sah ihn fechten,
Mit der Linken, mit der Rechten.
Alle. Wohlgeködert, Wohlberückt!
Vögelchen hat angepickt.
Fischgen lockt der Angelbissen;
Gold und Hoheit das Gewissen.
Erste H. Risch, ihr Schwestern, hinteran;
Eh er sich ernüchtern kann!
Zweite H. Wo durchnachten wir alsdann?
Erste H. Oben auf dem Burg-Altan.
Dritte H. Hurtig, hurtig angespannt,

* For this notice of Fischer I am indebted to the excellent volume of GENÉE'S already referred to. ED.

Und das Fuhrwerk hergebannt!
Alle. Dreimal Hui von Land und Mee
Bannt uns Ross und Wagen her.
Eine Wolk' ist die Karosse;
Donnerstürme sind die Rosse
Hui Hui Hui! heran, heran!
Rollt uns auf den Burg-Altan. (*Rauschend ab.*)

An original Witch-scene closes the second act also; of which the refrain is:

'Lust an Unlust, das ist Lust!
Krau't und Kitzelt uns die Brust.'

D'avenant, I think, suggested this scene, and in my opinion, Bürger's is an improvement, if that be any praise.

In the Fifth act Lady Macbeth's death is thus given:

Waiting Woman (*rushing in*). Come, dear Doctor, for God's sake, come! The Queen—she's off!

Doctor. What? You don't mean dead? Impossible!

Waiting Woman. Yes! Yes! Yes!—What a pother there was in her bed! How she cried, 'help! help!' half strangled! Then there were smacks and cracks. When I ran to her she jerked and rattled and gasped for the last time. God Almighty knows what claws those were that turned her face to her back, and left such blue pinches.

Doctor. It is undoubtedly a stroke of apoplexy, Madam. The lancet will relieve it.

Waiting Woman. Oh, in vain! in vain! Who can stay God's judgement?

Doctor. I will return as soon as I have announced it to the King. [*Exeunt.*

SCHILLER'S translation was published in 1801. He adopted as his text Eschenburg's prose translation. From this source we certainly have a right to expect an excellent and faithful rendering of the original, and we are not disappointed except in the Witch-scenes, in the Porter scene, and in the omission of Lady Macduff. There is no play of Shakespeare's so compressed in its action as *Macbeth*, and no shade of character can be varied without marring the effect of the whole tragedy; and since it is one of the shortest, still less can there be any omission of entire scenes. The omission therefore of Lady Macduff and her son is fatal to Schiller's translation as a work of art, and still lower does it fall when we find Witches that are supernatural and hellish only in the stage directions. Schiller was evidently afraid of the fatalism which the predictions of the Witches seem to imply—he therefore in the opening scene actually represents these twilight hags, to whom fair is foul and foul is fair, as laying down axioms of free-agency:

'*Third W.* 'Tis ours, in human hearts to sow bad seed,
To man it still belongs to do the deed.'

And as though to divest these hateful things, the mere projections upon the outer world of all that is vile in our own breasts, of every attribute of badness, Schiller makes his First Witch plaintively ask why they are seeking Macbeth's ruin, since he is *brave, and just, and good!*

Before the entrance of Macbeth and Banquo, Schiller introduces the Witches as chanting the following lines:

ERSTER AUFZUG. VIERTER AUFTRITT.

Eine Heide.

Die drei Hexen *begegnen einander.*

Erste Hexe. Schwester, was hast du geschafft? Lass hören!
Zweite Hexe. Schiffe trieb ich um auf den Meeren.
Dritte Hexe (*zur ersten*). Schwester! was du?
Erste Hexe. Einen Fischer fand ich, zerlumpt und arm,
Der flickte singend die Netze
Und trieb sein Handwerk ohne Harm,
Als besäss' er köstliche Schätze,
Und den Morgen und Abend, nimmer müd,
Begrüsst' er mit seinem lustigen Lied.
Mich verdross des Bettlers froher Gesang,
Ich hatt's ihm verschworen schon lang und lang—
Und als er wieder zu fischen war,
Da liess einen Schatz ich ihn finden;
Im Netze, da lag es blank und baar,
Dass fast ihm die Augen erblinden.
Er nahm den höllischen Feind ins Haus,
Mit seinem Gesange, da war es aus.
Die zwei andern Hexen. Er nahm den höllischen Feind ins Haus,
Mit seinem Gesänge, da war es aus!
Erste Hexe. Und lebte wie der verlorne Sohn,
Liess allem Gelüsten den Zügel,
Und der falsche Mammon, er floh davon,
Als hätt' er Gebeine und Flügel.
Er vertraute, der Thor! auf Hexengold,
Und weiss nicht, dass es der Hölle zollt!
Die zwei andern Hexen. Er vertraute, der Thor! auf-Hexengold,
Und weiss nicht, dass es der Hölle zollt!
Erste Hexe. Und als nun der bittere Mangel kam,
Und verschwanden die Schmeichelfreunde,
Da verliess ihn die Gnade, da wich die Scham,
Er ergab sich dem höllischen Feinde.
Freiwillig bot er ihm Herz und Hand
Und zog als Räuber durch das Land.
Und als ich heut will vorüber gehn,
Wo der Schatz ihm ins Netz gegangen,
Da sah ich ihn heulend am Ufer stehn,
Mit bleich gehärmten Wangen,
Und hörte, wie er verzweifelnd sprach:
Falsche Nixe, du hast mich betrogen!
Du gabst mir das Gold, du ziehst mich nach
Und stürzt sich sich hinab in die Wogen.

Die zwei andern Hexen. Du gabst mir das Gold, du ziehst mich nach!
Und stürzt sich hinab in den wogenden Bach!
Erste Hexe. Trommeln! Trommeln! Macbeth kommt, &c., &c.

I have rendered it into English as follows:

ACT I. SCENE IV.

A heath. Enter the three Witches.

First W. Sister, what hast thou been doing? Let's know!
Sec. W. Ships on the sea I drove to and fro.
Third W. Sister, what thou?
First W. I found a fisherman poor and forlorn,
Who sang as he toiled a gay measure,
He was mending his nets that were broken and torn
As though he were lord of a treasure.
And Morning and Evening, always gay,
He greeted them with a rollicking lay.
I hated the beggar's cheerful song,
And I plotted against him all day long.—
At last when his craft again he plies,
And when his dripping nets unfold,
I let appear to blind his eyes,
A bag of ruddy, glittering gold.
He has carried the hellish foe away,—
He'll sing no more for many a day.
Sec. and Third W. He has carried the hellish foe away,—
He'll sing no more for many a day.
First W. He lived thenceforth like the Prodigal Son,
Himself in no lust denying,
And let false mammon away from him run
As though it had legs or were flying.
He trusted, the fool, in the Witch's gold,
And never knew that to Hell he was sold.
Sec. and Third W. He trusted, the fool, in the Witch's gold,
And never knew that to Hell he was sold.
First W. And when at last to want he came
And fled were the friends of an hour,
Then deserted by honor, abandoned by shame,
He yielded himself to the Devil's power.
Freely surrendering heart and hand,
He roamed as a robber over the land.
And when to-day I chanced to pass o'er
The spot where his wealth he discovered,
I saw him raving upon the shore,
His cheeks they were pale and blubbered.
I heard his cry of despair with glee:
'Thou 'st deceived me, thou devil's daughter;
Thou gavest me gold, so now take me!'
And down he plunged in the water.

Sec. and Third W. 'Thou gavest me gold, so now take me!'
And down he plunged in the boiling sea.
First W. A drum, a drum, Macbeth doth come, &c., &c.

Did not Bürger's refrain,

'Fischgen lockt der Angelbissen
Gold und Hoheit das Gewissen,'

supply Schiller with a hint for the foregoing?

The severest wrench, however, to which Schiller subjected this tragedy is to be found in the Porter's soliloquy, where, instead of a coarse, low, sensual hind, we have a lovely, lofty character, the very jingling of whose keys calls to prayer like Sabbath bells. Is it not surprising that the great German poet should have failed utterly in seeing the purpose of this rough jostling with the outer world after the secret horrors of that midnight murder? Can such things be and overcome us like a summer's cloud without our special wonder? Schiller's scene I have here translated:

ACT II. SCENE V.

Enter Porter, *with keys*. *Afterwards* MACDUFF *and* ROSS.

Porter (*Singing*). The gloomy night is past and gone,
The lark sings clear; I see the dawn,
With heaven its splendor blending,
Behold the sun ascending:
His light, it shines in royal halls,
And shines alike through beggar's walls,
And what the shades of night concealed
By his bright ray is now revealed. [*Knocking.*
Knock! knock! have patience there, whoe'er it be,
And let the porter end his morning song.
'Tis right God's praise should usher in the day;
No duty is more urgent than to pray.—
(*Singing.*) Let songs of praise and thanks be swelling
To God who watches o'er this dwelling,
And with his hosts of heavenly powers
Protects us in our careless hours.
Full many an eye has closed this night
Never again to see the light.
Let all rejoice who now can raise,
With strength renewed, to Heaven their gaze.
[*He unbars the gate.* *Enter* Macduff *and* Ross
Ross. Well, friend, forsooth, it needs must be you keep
A mighty organ in your bosom there
To wake all Scotland with such trumpetings.
Porter. I faith, 'tis true, my lord, for I'm the man
That last night mounted guard around all Scotland.
Ross. How so, friend porter?
Porter. Why, you see, does not

The king's eye keep o'er all men watch and ward,
And all night long the porter guard the king?
And therefore I am he who watched last night
Over all Scotland for you.
Ross. You are right.
Macduff. His graciousness and mildness guard the king;
'Tis he protects the house, not the house him;
God's holy hosts encamp round where he sleeps.
Ross. Say, porter, is thy master stirring yet?
Our knocking has awaked him. Lo! he comes, &c., &c.

The original runs thus:—

ZWEITER AUFZUG. FÜNFTER AUFTRITT.

Pförtner *mit Schlüsseln. Hernach* MACDUFF *und* ROSSE.

Pförtner (*kommt singend*). Verschwunden ist die finstre Nacht,
Die Lerche schlägt, der Tag erwacht,
Die Sonne kommt mit Prangen
Am Himmel aufgegangen.
Sie scheint in Königs Prunkgemach,
Sie scheinet durch des Bettlers Dach,
Und was in Nacht verborgen war,
Das macht sie kund und offenbar.
(*Stärkeres Klopfen.*)

Poch! poch! Geduld da draussen, wer's auch ist!
Den Pförtner lasst sein Morgenlied vollenden.
Ein guter Tag fängt an mit Gottes Preis;
's ist kein Geschäft so eilig, als das Beten.
(*Singt weiter.*)

Lob sei dem Herrn und Dank gebracht,
Der über diesem Haus gewacht,
Mit seinen heil'gen Schaaren
Uns gnädig wollte bewahren.
Wohl Mancher schloss die Augen schwer
Und öffnet sie dem Licht nicht mehr;
Drum freue sich, wer, neu belebt,
Den frischen Blick zur Sonn' erhebt!
(*Er schliesst auf*, Macduff *und* Rosse *treten auf.*)

Rosse. Nun, das muss wahr sein, Freund, ihr führet eine
So helle Orgel in der Brust, dass ihr damit
Ganz Schottland könntet aus dem Schlaf posaunen.
Pförtner. Das kann ich auch, Herr, denn ich bin der Mann,
Der euch die Nacht ganz Schottland hat gehütet.
Rosse. Wie das, Freund Pförtner?
Pförtner. Nun, sagt an! Wacht nicht
Des Königs Auge für sein Volk, und ist's

Der Pförtner nicht, der Nachts den König hütet?
Und also bin ich's, seht ihr, der heut Nacht
Gewacht hat für ganz Schottland.
Rosse. Ihr habt Recht.
Macduff. Den König hütet seine Gnad' und Milde.
Er bringt dem Hause Schutz, das Haus nicht ihm;
Denn Gottes Schaaren wachen, wo er schläft.
Rosse. Sag', Pförtner! ist dein Herr schon bei der Hand?
Sieh! unser Pochen hat ihn aufgeweckt,
Da kommt er.

The next translation after Schiller's appeared in 1810, by HEINRICH VOSS, who published several of the plays that Schlegel had not translated, and among them *Macbeth*. This translation some twenty years later he revised and improved; it is undoubtedly more literal than Schiller's (nor is it to be wondered at, since Schiller translated at second hand), and yet despite the terrible blemishes in the latter, its rhythm is so much more flowing than Voss's, and its language so much choicer, that I confess I should prefer Schiller to Voss. Take for example the first few lines of I, vi, and compare the two translations. Thus, Schiller:

König. Dies Schloss hat eine angenehme Lage.
Leicht und erquicklich athmet sich die Luft,
Und ihre Milde schmeichelt unsern Sinnen.
Banquo. Und dieser Sommergast, die Mauerschwalbe,
Die gern der Kirchen heil'ges Dach bewohnt,
Beweist durch ihre Liebe zu dem Ort,
Dass hier des Himmels Athem lieblich schmeckt.
Ich sehe keine Friesen, sehe keine
Verzahnung, kein vorspringendes Gebälk,
Wo dieser Vogel nicht sein hangend Bette
Zur Wiege für die Jungen angebaut,
Und immer fand ich eine mildre Luft,
Wo dieses fromme Thier zu nisten pflegt.

Thus, Voss, in 1829:

König. Des Schlosses Lag' ist angenehm; die Luft,
So leicht und lieblich, o wie schmeichelt sie
In Ruh die Sinn' uns!
Banquo. Dieser Sommergast,
Die Tempelfreundin Schwalbe, giebt Beweis
Mit ihrer traulichen Ansiedelung,
Dass hier des Himmels Hauch anmuthig weht.
Kein Ueberdach, kein Fries, kein Pfeiler hier,
Kein Winkelchen, wo dieser Vogel nicht
Hangbette sich und Kinderwieg' erbaut:
Wo der gern heckt und hauset, fand ich immer
Die reinste Luft.

It will be seen that Voss is, word for word, nearer to the original, and yet the repose that Sir Joshua Reynolds so finely indicated is the better felt in Schiller's trans-

lation. The very first line of Voss's is rough and jagged, full of harsh sibilants; while Schiller's glides as wooingly as a summer breeze. The conciseness of 'Tem pel freundin' is dearly purchased by Voss when Schiller can unfold so large a share of the meaning of 'Temple haunting' in 'Die *gern* der Kirchen heil'ges Dach bewohnt.' On the other hand, Voss's line, 'Dass hier des Himmels Hauch anmuthig weht,' is far more graceful than Schiller's corresponding translation. But how far short both of them fall of the original, and how utterly untranslateable this short passage, taken at random, is! I have, with no little care, and with an earnest desire to discover beauties, examined the rendering of these few lines in ESCHENBURG, BENDA, KAUFMANN, TIECK, SPIKER, LACHMANN, HILSENBERG, KÖRNER, ORTLEPP, RAPP, SIMROCK, JACOB, JENCKEN, HEINICHEN, MAX MOLTKE, JORDAN, BODENSTEDT, and LEO, and there is not one of them which to English ears reproduces the original, I might almost add, in any one line. The happiest translation of the passage is, I think, that of DOROTHEA TIECK (in SCHLEGEL and TIECK'S *Neue Ausgabe*, Berlin, 1855), which, after all, I strongly suspect to be MOMMSEN'S; it is wholly different from the edition of 1833, and a great improvement upon it. That exquisite phrase, redolent with balmy languor: 'Heaven's breath smells wooingly here,' has been caught more happily by KAUFMANN than by any other translator: 'dass Himmelshauch Hier buhlend weht.' 'Wooingly' is not 'lockend,' nor 'lieblich,' nor 'erquicklich,' nor 'anmuthig,' as the various other Editors translate it; but 'buhlend,' which, taken in its best sense, (as used by Goethe in '*Es war ein König in Thule*,') comes nighest in meaning and in musical cadence; the paraphrase of Dorothea Tieck's (Mommsen's?) is not without its charm, 'dass hier Des Himmels Athem zum Verweilen ladet.' Thus critically might we deal with every sentence of this great tragedy, and the conclusion to which we should come would be, I think, that if our German friends and fellow-students can be roused to enthusiasm for Shakespeare when studied in a foreign language, to what high pitch would their reverence and admiration reach could they but for a single moment read him with English eyes! If at the present day we are less loud than they in our exclamations of wonder and delight over these immortal dramas, it may be, that it is not the stolidity of indifference, but the silence of awe.

In 1824 appeared a free translation of Shakespeare by one MEYER. (No more explicit identification of the translator than the simple name appears on the title-page, which about corresponds to 'Smith' in English, and perhaps it is as well that it should be left thus vague.) This translation scarcely deserves to be recorded here, except that the sale of four editions in one year bears a sad testimony to German popular taste. It would be time wasted to pick out all the droll absurdities of this translation; one or two must suffice.

In the scene where Macduff hears of the slaughter of his household, Meyer thus improves on Shakespeare's phrase, 'He has no children':

'*Ross.* Let quick revenge console thee!
Macd. Revenge?
Ha! Ha! ha! ha! has he, pray, blonde-haired laddies?'

In the closing scene between Macbeth and Macduff, Meyer rises with the occasion. Scarcely has Macbeth slain young Siward before Macduff is heard behind the scenes shouting 'Halloh! halloa! hi! Macbeth! Macbeth! Macbeth!

Macb. Forsooth one weary of his life, and blind,
Who finds not death within his own domain,
And therefore seeks out me.—Hi! here is Macbeth!'

Macduff hereupon rushes forward, and at the sight of Macbeth instantly falls upon his knee with the exclamation: 'God be thanked! Ha! have I got thee now?' After fighting awhile Macduff tells Macbeth the manner in which he was ushered into the world, and the play proceeds:

Macb. Accursed! Accursed be Heaven, Earth, and Hell!
Hold, Macduff! hold! [*Macduff pauses in the fight; Macbeth, with upraised sword and shield, essays to speak; in vain!—Rage and despair deny him words,—at last he relieves himself by a horrible yell of laughter,—rushing again upon Macduff:*
Now, Macduff, come on!
[*Aiming a powerful blow at Macduff.*
To Hell before me!
[*Macduff receives the blow upon his shield, and the blade of Macbeth's sword flies from the handle. Macbeth bellows,*
My sword too?—
[*Hurling the handle at Macduff's head.*
Be dash'd in pieces!

Macd. (*running the unarmed Macbeth through the body.*) Down to Satan!

Macb. (*drawing at the same instant a concealed dagger, and collecting all his last strength, flings himself upon Macduff, and plunges the weapon into his neck with the cry*) Come along with me!

[*Both, each in the other's clutch, fall, struggling in death, to the ground. At this moment a shout of triumph is heard from the walls, and clouds of smoke and flame ascend from vanquished Dunsinane.*

Macb. (*with his face turned to the burning castle, and with upraised fist, shouts:*) Accursed! accursed! accursed! (*and——dies.*)

Macd. (*disengaging himself from Macbeth, rises with difficulty to his knees, folds his hands, and sinks down with the prayer*) God be praised! My wife, I come! Children! (*and dies upon the body of Macbeth.*)

Malcolm and Ross enter, and after covering the corpses with their country's flag they are joined by Old Siward (who is wounded unto death), preceded by his regimental band playing 'God Save the King!' The curtain falls as he places the crown on Malcolm's head, with the words, 'Praise God, and be the opposite of Macbeth!'

In 1825 appeared a translation of all the dramas by BENDA; this contains also a good selection of notes from the Variorum of 1821.

In the following year SPIKER translated *Macbeth*, but it possesses no more merit than that by LACHMANN a few years later. In 1830 KAUFMANN translated a number of the plays, and with the exception of Schiller's, his translation of *Macbeth* is by far the most elegant that had appeared. In literalness it is much superior to Schiller's.

In 1833 the great translation by SCHLEGEL and TIECK was completed by the publication of the ninth volume, which contained *Macbeth*. From this time Shakespeare may be said to be fairly domiciled among the Germans, and not a year has since elapsed that has not brought some contribution from them to Shakespearian literature. Many translations, more or less successful in the rendering of passages here and there, have succeeded Schlegel and Tieck's, but demanding no further notice now. Their titles will be found in the list of books which follows the Preface to this volume. Within

the last five years, however, three remarkable translations have appeared; one under the editorship of BODENSTEDT, assisted by FREILIGRATH, GILDEMEISTER, HEYSE, KURZ, WILBRANDT and others. The second under the supervision of DINGELSTEDT, aided by JORDAN, SEEGER, SIMROCK, VIEHOFF and GENÉE. The third is a republication of Schlegel and Tieck's translation, thoroughly revised and corrected by such competent and eminent scholars as ELZE, HERTZBERG (the translator of the *Canterbury Tales*), SCHMIDT (the translator of *Lallah Rookh* and Macaulay's *Lays of Ancient Rome*), LEO, HERWEGH, and DELIUS; it is issued under the auspices of the GERMAN SHAKESPEARE-SOCIETY, guided by that venerable veteran in the field of Shakespearean scholarship, ULRICI. Shakespeare is indeed surrounded by 'the kingdom's pearl.'

Germany, in the present generation, possesses two scholars of whom it may well be proud: ULRICI and DELIUS. The English edition of Shakespeare by the latter, with German notes, is one which no editor, English or German, can afford to overlook; the notes are clear, concise and to the point, and although that point is often one which can claim the attention of German students only, yet English readers may gain much instruction from noting the difficulties that occur to foreigners; a hidden beauty is not seldom thus revealed; such at least is my experience. More than thirty years ago Delius published an edition of *Macbeth* from the text of the First Folio, with a collation of the other three Folios, and with explanatory notes. It is not my intention to bring up the sins of his youth against him, but it is interesting to note how the rashness of his earlier years has calmed down into the wiser caution of more thorough knowledge. Several of his bold assertions of 1841 are not alluded to in 1871; one of his readings, however, is noteworthy. In I, v, 69, Delius gives as the text of F_1: 'Give *solid* soueraigne sway, and Masterdome,' and in a note expresses wonder that 'F_2, F_3, and F_4 should have changed "solid" into *solely*, which in connection with "sovereign" is pleonastic.' SIMROCK, in 1842, in his reprint of F_1, also gives 'solid' as the reading of that text. Now, no one, I think, who has ever had much experience in collating the early editions of Shakespeare, will ever assert that this or that reading is not to be found in them; all that can be said is that it is or is not in the copies that he has examined. Accordingly, I need only say that the word is not *solid* but 'solely' in my own copy of F_1, in the Reprint of 1807, in Booth's Reprint, in Staunton's Photolithograph, and *solid* is not noted as a *varia lectio* by those lynx-eyed editors, Clark and Wright. It therefore remains as a curious variation of the text of that particular copy only of the F_1 from which the German Editors printed.

But *aliquando dormitat*, &c., and even in his last edition DELIUS falls into one or two errors, almost incomprehensible in view of his excellent knowledge of English. One occurs at II, ii, 25, where I inserted Delius's note, of course without comment further than to note that Bodenstedt was *lodged* with Delius, in their own acceptation of the phrase. Another occurs at IV, i, 116, where Macbeth, horror-stricken at the show of kings, says, 'Start, eyes!' which the German Editor in 1865 explains by 'Macbeth mag nicht mehr hinblicken, und heisst deshalt seine Augen scheu abspringen von diesem Schauspiel,' 'Macbeth can gaze no longer, and therefore bids his eyes start away from this sight.' In his last edition, 1871, Delius repeats this note word for word, but adds the saving clause 'or from their sockets.' But where there is so much to praise, the indication of errors is an ungrateful task that finds its justification alone in the warning which it may convey to other and less learned German scholars.

I cannot omit to mention an edition of *Macbeth* edited with German explanatory notes by LUDWIG HERRIG, which must, I should think, admirably meet the wants of students of English. A note of his, that perhaps reads the strangest to English ears, is that which I have cited at I, iii, 71, where Herrig gravely denies that 'By Sinel's death' is an adjuration, an interpretation which no Englishman would ever dream of imputing to the phrase in that passage.

In conclusion, to give an idea of the difficulty with which the Germans have to contend in translating Shakespeare, in certain passages, I subjoin the various versions of

'Double, double toil and trouble;
Fire burn and cauldron bubble.'

ESCHENBERG (1776); SCHILLER (1801); ORTLEPP (1838):

Rüstig, rüstig! nimmer müde!
Feuer, brenne; Kessel, siede!

WAGNER (1779):*

Holteri, polteri, ruck! ruck! ruck!
Feuerchen brenn! Kesselchen schluck!

BÜRGER (1784); VOSS (1810); KELLER and RAPP (1845); MAX MOLTKE:

Lodre, brodle, dass sich's modle!
Lodre, Lohe! Kessel, brodle!

E. SCHLEGEL, BÜRGER, and A. W. SCHLEGEL (an unfinished translation, according to Genée); also SCHLEGEL and TIECK (1855):

Mischt, ihr alle! mischt am Schwalle!
Feuer, brenn', und, Kessel, walle!

VOSS (in his notes, p. 214, ed. 1829):

Dopple Müh' sei, dopple, dopple!
Lodre, Glut; du Kessel, bopple!
or
Doppelt Müh' und Kraft gekoppelt!
Gluten flammt, ihr Brodel boppelt!

BENDA (1825):

Doppelt! doppelt Werk und Müh,'
Brenne Feu'r und Kessel prüh!

SPIKER (1826):

Doppelt, doppelt Fleiss und Mühe,
Feuer brenn' und Kessel sprühe!

LACHMANN (1829):

Glühe Brühe, lohn der Mühe,
Kessel wall', und Feuer sprühe.

KAUFMANN (1830):

Brudle, brudle, dass es sprudle!
Feuer brenne, Kessel brudle!

* For this quotation I am indebted to Simrock.

TIECK (1833):

Feuer sprühe, Kessel glühe!
Spart am Werk nicht Fleiss noch Mühe!

HILSENBERG (1836):

Glühe, sprühe, Hexenbrühe,
Feuer brenn' und Kessel glühe!

KÖRNER (1836):

Dopplet, dopplet Plag' und Müh,
Aufwall, Kessel; Feuer, glüh!

HEINICHEN (1841):

Brodle, schwitze Gift und Galle,
Feuer brenne, Kessel walle!

SIMROCK (1842):

Brudle, brudle, dass es strudle,
Feuer brenne, Kessel sprudle.

JACOB (1848):

Doppelt, doppelt Fleiss und Mühe
Sprühe Feuer, Kessel glühe!

JENCKEN (1855):

Glühe, Kessel, poltre, polter,
Brühe Noth und Todes-Folter.

SCHINK (for this I am indebted to Genée):

Puh! puh! Würrel' Kessel, puh!
Würrel' würrel' Kessel, halt nicht Rast noch Ruh!

BODENSTEDT (1867):

Nun verdoppelt Fleiss und Mühe,
Kessel, schäume; Feuer, sprühe!

JORDAN (1867):

Mehret, mehret, Qual und Mühe,
Flackre Flamme, brodle Brühe.

LEO (1871):

Feuer toller, Kessel voller,
Rüstig, rüstig! Brodeln soll er.

Is it not noteworthy that for one most common word, 'cauldron,' the German language, with all its wealth, appears to have no equivalent?

Well and truly does SOUTHEY say in reference to CAMOENS, as quoted by HALLAM: 'In every language there is a magic of words as untranslatable as the Sesame in the Arabian tale,—you may retain the meaning, but if the words be changed the spell is lost. The magic has its effect only upon those to whom the language is as familiar as their mother-tongue, hardly, indeed, upon any but to those to whom it is really such.'

SCHLEGEL.

A. W. SCHLEGEL (*Lectures on Art and Dramatic Literature*, trans. by John Black, London, 1815, vol. ii, p. 197). Who could exhaust the praise of this sublime work? Since *The Furies* of Æschylus, nothing so grand and terrible has ever been composed. The Witches are not, it is true, divine Eumenides, and are not intended to be so; they are ignoble and vulgar instruments of hell. A German poet therefore very ill understood their meaning when he transformed them into mongrel beings, a mixture of fates, furies, and enchantresses, and clothed them with tragical dignity. Let no man lay hand on Shakespeare's works to change anything essential in them; he will be sure to punish himself. . . .

Shakespeare's picture of the witches is truly magical: in the short scenes where they enter, he has created for them a peculiar language, which, although composed of the usual elements, still seems to be a collection of formulæ of incantation. The sound of the words, the accumulation of rhymes, and the rhythmus of the verse, form, as it were, the hollow music of a dreary dance of witches. These repulsive things, from which the imagination shrinks back, are here a symbol of the hostile powers which operate in nature, and the mental horror outweighs the repugnance of our senses. The witches discourse with one another like women of the very lowest class, for this was the class to which witches were supposed to belong; when, however, they address Macbeth, their tone assumes more elevation; their predictions, which they either themselves pronounce, or allow their apparitions to deliver, have all the obscure brevity, the majestic solemnity, by which oracles have in all times contrived to inspire mortals with reverential awe. We here see that the witches are merely instruments; they are governed by an invisible spirit, or the ordering of such great and dreadful events would be above their sphere. . . . Shakespeare wished to exhibit an ambitious but noble hero, who yields to a deep-laid hellish temptation; and all the crimes to which he is impelled by necessity, to secure the fruits of his first crime, cannot altogether obliterate in him the stamp of native heroism. He has therefore given a threefold division to the guilt of that crime. The first idea comes from that being whose whole activity is guided by a lust of wickedness. The weird sisters surprise Macbeth in the moment of intoxication after his victory, when his love of glory has been gratified; they cheat his eyes by exhibiting to him as the work of fate what can only in reality be accomplished by his own deed, and gain credence for their words by the immediate fulfilment of the first prediction. The opportunity for murdering the king immediately offers itself; the wife of Macbeth conjures him not to let it slip; she urges him on with a fiery eloquence which has all those sophisms at command that serve to throw a false grandeur over crime. Little more than the mere execution falls to Macbeth; he is driven to it, as it were, in a state of commotion in which his mind is bewildered. Repentance immediately follows, nay, even precedes the deed, and the stings of his conscience leave him no rest either night or day. But he is now fairly entangled in the snares of hell; it is truly frightful to behold that Macbeth, who once as a warrior could spurn at death, now that he dreads the prospect of the life to come, clinging with growing anxiety to his earthly existence, the more miserable it becomes, and pitilessly removing out of his way whatever to his dark and suspicious mind seems to threaten danger. However much we may abhor his deeds, we cannot altogether refuse to sympathise with the state of his mind; we lament the ruin of so many noble qualities, and even

in his last defence we are compelled to admire in him the struggle of a brave will with a cowardly conscience. We might believe that we witness in this tragedy the over-ruling destiny of the ancients entirely according to their ideas; the whole originates in a supernatural influence to which the subsequent events seem inevitably linked. We even find here the same ambiguous oracles, which, by their literal fulfilment, deceive those who confide in them. Yet it may be shown that the poet has displayed more enlightened views ~~in his work~~. He wishes to show that the conflict of good and evil in this world can only take place by the permission of Providence, which converts the curse that individual mortals draw down on their heads into a blessing to others. An accurate scale is followed in the retaliation. . . . Banquo atones by an early death for the ambitious curiosity, which prompted him to wish to know his glorious descendants, as he thereby rouses Macbeth's jealousy; but he preserved his mind pure from the bubbles of the witches. In the progress of the action, this piece is altogether the reverse of *Hamlet;* it strides forward with amazing rapidity, from the first catastrophe (for Duncan's murder may be called a catastrophe) to the last. In every feature we see a vigorous heroic age in the hardy North which steels every nerve. The precise duration of the action cannot be ascertained,—years perhaps, according to the story; but we know that to the imagination the most crowded time appears always the shortest. Here we can hardly conceive how very much can be compressed into so narrow a space; not merely external events,—the very innermost recesses of the minds of the persons of the drama are laid open to us. It is as if the drags were taken from the wheels of time, and they rolled along without interruption in their descent. Nothing can equal the power of this picture in the excitation of horror. We need only allude to the circumstances attending the murder of Duncan, the dagger that hovers before the eyes of Macbeth, the vision of Banquo at the feast, the madness of Lady Macbeth,—what can we possibly say on the subject that will not rather weaken the impression? Such scenes stand alone, and are to be found only in this poet; otherwise the tragic muse might exchange her mask for the head of Medusa.

HORN.

FRANZ HORN (*Shakespeare's Schauspiele erläutert*, vol. i, p. 49, Leipzig, 1823). We possess, first of all, in this drama what there is much said about at random, a pure, simple tragedy of Destiny, that is, as concerns Macbeth, the representation of a conflict in which freedom, not yet complete in itself, suffers defeat and becomes the prey of necessity. But this result by no means proves the absolute supremacy of destiny, but only the danger in a certain individual of an ill-secured and imperfect freedom which, as such, must necessarily yield to destiny. The Poet shows throughout that Macbeth was not *forced* to act because destiny *willed* it, but that he fell because he put no faith in his freedom; but he could not trust that, because he understood not how to render it complete. . . .

In the life of every human being of any force of character there are everywhere abysses, whence ascends a bewildering perfume as from blooming valleys; but may he who yields to this intoxication lay the blame upon Destiny? Everywhere dazzling colors and alluring voices entice us, and we can follow them or not; accordingly the true Poet knows no one-sided necessity, but only a freedom that has become a beautiful necessity, or a necessity exalted into freedom.

The necessity which Macbeth obeys, because he is not free, exists in his own heart, whose weakness the dark powers make use of to prepare him for his fall. He is of sufficient importance to stir up all hell against him; a prey, such as he is, is quite worth the trouble, and Hell *as* Hell is perfectly right when it busies itself so eagerly about him.

The power of Hell it is that meets us in the very first scene; a circumstance which deserves special notice, since elsewhere, as in *Hamlet*, *The Tempest*, *Julius Cæsar*, the Poet, with the carefulness of genius, always makes preparation for his supernatural appearances by premonitory hints, broken stories, music, &c. But not so here. The spectator is at once the witness of certain representatives of the hellish Power, and is, from the very beginning, to understand that they are the levers of the Drama, and we are made immediately to see the grim conqueror, Hell, before its gradual advance to victory is represented. . . .

As she is commonly represented, Lady Macbeth is *nothing more* than the maximum of ambition, a person who, in order to obtain a crown, avails herself of every means, even the most horrible. Such indeed is she, and much more. It may be said, that she would set half the earth on fire to reach the throne of the other half. But,—and here lies the depth of her peculiar character,—not for herself alone; but for him, her *beloved* husband. She is a tigress who could rend all who oppose her; but her mate, who, in comparison with her, is gentle, and disposed somewhat to melancholy—him she embraces with genuine love. In relation to him her affection is great and powerful, and bound up with all the roots and veins of her life, and consequently it passes into *weakness*. The connection of this fearful pair is not without a certain touching passionateness, and it is through this that the Lady first *lives* before us, as otherwise she would be almost without distinctive features, and would appear only as the *idea* of the most monstrous criminality. Ambition without Love is cold, French-tragic, and incapable of awakening deep interest. Here Love is the more moving as it reigns in the conjugal relation; and truly, to the atrocious crimes perpetrated by this pair, there was need of such a counterpoise, in order that they may appear as *human beings* suffering wreck, and not as perfect devils. . . .

So long as there appears any possibility of preventing the outbreak of his heart, torn to bleeding, Lady Macbeth tries everything in the way of warning and reproach that female sagacity and skill can in such a case suggest. But when all is in vain, and the guests have been dismissed with the commonplace excuse that the King is suffering from his old malady, and the miserable guilty pair are alone, when any less loving and less distinguished woman's nature would have vented itself in endless reproaches at his having betrayed her and made her wretched, she has not one word of upbraiding; but calmly recognizing the fact that what is done is done, she only gently reminds him, that he 'lacks the season of all natures, sleep,' and, although knowing that he will not be able to sleep, as he has murdered sleep, he lets himself be led away by her like a tired child. . . .

The King, Duncan, has been drawn with great freedom and tenderness, in accordance with his fine and tender nature. He is an amiable person, gentle and mild, and with a lively sense of Love and Nature. But he is no captain, and indeed no soldier. Consequently he takes no part in the battle which is fought for his crown. It may even be that we smile at him a little when, upon the wounded soldier's reporting to him how, when the fight was half through, the Norwegian King came to the help of the rebels, the question comes from his lips: 'Dismayed not this our captains, Macbeth and Banquo?' which receives a true soldierlike and witty answer.

Our light laughter the Poet has not begrudged us, for it does not impair the love with which he inspires us. . . .

Macbeth lingers over this thought, and says that against this horrible deed Duncan's virtues will plead like angels, trumpet-tongued; he sees Pity, that, like a naked, new-born babe, will descend from Heaven, and while it draws tears from every good man's eyes, it must inflame all hearts with rage against the murderer of the unprotected. He says all this to himself; only upon one point is he silent—Duncan's age, approaching its utmost limit. This one circumstance, all sufficient to tame the lion and protect the lamb, he dares not name even to himself, nor to us, for only when he forgets this circumstance can the deed be thought possible, which otherwise could hardly be. But we are not to remain in uncertainty about Duncan's age, and Macbeth himself, in a fearfully touching picture, has to bring it before us. He has killed the grooms, who, suspecting the murderer, were to be silenced for ever. Naturally, Macduff asks why he did so; and then, in order in some measure to excuse himself, he has to describe the scene which he had just seen and caused. So he says: 'Here lay Duncan, His silver skin laced with his golden blood,' &c. Now the deed first stands complete before our eyes; we have learned all, but all in due time. We now take back the light smile that arose at an earlier stage, for the hoary head might well have kept itself aloof from the fight which was fought for him, and the aged man may fittingly ask, as he did, 'Dismayed not this our captains?' . . .

A very remarkable passage is found in Act I, Scene vi. Duncan has, in a pleasant way, invited himself to sup and pass the night in Macbeth's castle, and every reader and spectator anticipates that he is here delivered to his murderers. Duncan now actually appears before the castle in company with his faithful Banquo, and the question presses upon us: How would a hundred and again a hundred of our European poets have made Duncan talk?

Most of them would have made him express himself thoughtfully, gravely, ominously, after the manner, doubtless, of Henry IV of France, who hears 'in his presaging ear the footfall of the murderer seeking him through the streets of Paris; feeling the spectral knife long ere Ravaillac had armed himself therewith.' Or, if the King were represented as unaware of coming evil, some friend, at least, would warn him, and upon being questioned whence came his forebodings, would say no more than that a mysterious voice within prompted him thus to speak. It is not to be denied, that in many tragedies such a treatment might be proper. But here it would disturb the effect; for into the calm, soft spirit of Duncan, and into the bold heart of Banquo, no mystic voices can penetrate.

Other poets might perhaps have hoped to produce an exhilarating effect by sharp contrasts, and even to have put the King in a light-hearted, merry mood, which would have been sufficiently out of place.

Our Poet, in his wisdom and clear insight into human nature, has struck the right point, and is thoroughly human and humane in introducing the repose which he here opens before us, in order to deepen the tragic pathos that follows. . . .

It has been remarked above that Macbeth, before the deed, suggests to himself, with one single exception, everything that duty and conscience can urge against his crime, and that he prophesies to himself, in a manner, the whole tortured life that awaits him. He has murdered sleep, and is now himself to sleep no more. Who does not know the fearful legend of the Wandering Jew who cannot die? We see here something similar: a hero, inwardly torn by the cunning powers of darkness and by himself, scourged by the Furies, doomed for ever to wake, and yet so fully

recognizing the infinite blessing of sweet, holy sleep, and so touchingly painting this blessed gift to his own thirsting soul. But the ceaseless watcher falls at last into a feverish, distracted condition, and, rent and torn, he will rend and tear, and believes that he is fated to do so. He believes himself thus fated, because what begins in treason and blood, can, so he thinks, only in treason and blood be continued.

That he errs in this belief is evident, for as long as there are human beings, the traitor will believe that he is conspired against, and the murderer that he is surrounded by murderers. But at last he too will be bent upon destroying; for such sinners, as he has become one of, feel at last a certain horrible tedium which can only be relieved by frequent crime. [See Tacitus's description of the last years of Tiberius.] . . .

The tragic heroes of the French stage manifest almost no natural pain, but express it only in low, fine tones, intimating that they suffer deeply, and would express their sufferings in an ordinary way were it becoming to do so in the presence of princes and princesses, or even of the master of ceremonies. The modern English treat pain mostly in a metaphysical style of speech. Addison's Cato feels no pain at all; his breast is a philosophical anvil, and from which, alas! when it is struck, we cannot even see any beautiful sparks fly. Many of the Germans are too broad, and on such occasions bring out a paragraph in mediocre iambics from their philosophical sheets. Others,—some good fellows with the rest,—instantly administer religious consolation (which certainly should attend upon every sorrow), whereby Nature is deprived of her rights, as she shows herself in at least two-thirds of mankind who do not yet always live in the pure atmosphere of religion, and we are deprived of the sympathy which it is intended we should feel. But how altogether different is our Poet! We mention only, in passing, the great word, 'he has no children,' 'the sweet little ones,' for every one knows these grand heart-sounds, and no one ventures to imitate them in other places where they do not belong. But I may quote as a true warning and poetic law, addressed to *all* poets, the following passage:

> *Mal.* Dispute it like a man.
> *Macd.* I shall do so;
> But I must also *feel* it like a man.
> I *cannot* but remember such things were,
> And were most precious to me, &c.

Put these lines before hundreds of French, English and German tragedies, and they sound like scathing satire; put them before Egmont or William Tell, and they give us a hearty delight. Let them never again, ye dear poets, sound like irony, but give us human beings with hearts that can bleed and heal! Then you will never shrink from that motto. . . .

But, it may be asked, might not the murder of Macduff's wife and son have been omitted? I doubt it, for it was not permitted to the Poet to forget, what is almost superfluously clear, that Necessity must have its issue in Act. That such a necessity existed, arising from the character of Macbeth, and from the moment in which he decides upon the extermination of the hated house, needs no proof. There is another question of more importance: could not this new monstrous crime at least have been withdrawn from our eyes? A certain tenderness dictates this suggestion, and Schiller doubtless was of this opinion, as he suppresses the whole scene. Were it now to be set on the stage according to the prevailing taste, no small part of the public would be outraged to such a degree as to refuse to enter further into the horrors of this tragedy; as one is bound not to terrify, but only gently and gradually to

elevate the public taste, the omission for the present may well be excused. The scene itself hovers on the extremest limit of tragedy, and is almost too horrible and harrowing. . . .

Our Schiller has annihilated the whole Shakespearian porter, from top to toe, and created instead one entirely new. This new creation is quite a good fellow and pious; he sings a morning song whose noble seriousness makes it worthy of admission into the best hymn-books. The jest also, which he subsequently throws out to the lords as they enter, that he had kept watch over all Scotland through the night, is respectable and loyal like the whole man. But how comes this preacher in the wilderness here? Does he fit the whole organism of the piece? Does it not appear as if he were all ready to afford the repose which the whole idea of the scene is to give? And might not one almost say that it was a little officious in him that he wants to do it? It is possible that this porter may be thought excellent, provided Shakespeare is not known; but him we know, and how he knew how to make the Columbus egg stand up, so I imagine the choice will not be found difficult. On this account I declare my preference for Shakespeare's porter without circumlocution, and promise in advance to pay the greatest attention to any reasons to the contrary that may be produced.

ULRICI.

H. ULRICI (*Shakespeare's Dramatic Art*, trans. by A. J. W. Morrison, p. 206, London, 1846). If lofty energy of will and action be the particular field on which the force of the tragic principle is here to manifest itself, then the opening scene, with the invention of the witches, is particularly well calculated to place at once in the clearest light the tragic basis on which the whole fable is to be raised. In consequence of the Fall, and man's universal sinfulness, his power to will and to do is by nature tainted; it is powerless for good, and strong only for evil, so long as he refuses, not only to acknowledge or regret, but to atone for his otherwise incurable corruption, by becoming a partaker in the divine grace. But not only is the human mind thus given over to evil, but, inasmuch as man is the organic centre and culminating point of the whole earthly creation, even the powers of nature, between which and himself an intimate and essential connection subsists of action and reaction, must of necessity proceed with him in the same course. The evil which has struck so deep a root within himself meets him again from without, in the powers and elements of nature, with a tempting seduction and attraction. And again, the undeniable, though dark and mysterious, connection between this life and the next, constrains us to ascribe to the spiritual world a certain influence on the spirits yet embodied on this earth. In this truth lies the profound meaning of the Christian doctrine of devils and evil spirits. In its other and brighter aspect, the doctrine of God's direct assistance and grace enforces a belief in the intrinsic and organic unity of the present and the future world more forcibly and more significantly than can be done by the popular mishmash into which philosophy huddles together both domains, with a view, however, of establishing a heaven on earth rather than an earth in heaven.

This belief, which, from the commencement of legal measures for the punishment of witchcraft towards the end of the fifteenth century, acquired, no doubt, an outward, practical importance directly opposed to its spiritual nature, was employed by Shakespeare, not merely as available for his poetical purposes, but because he had a clear discernment of, and a vivid faith in, its profound truth. His witches are a

hybrid progeny; partly rulers of nature, and belonging to the nocturnal half of this earthly creation; partly human spirits, fallen from their original innocence, and deeply sunk in evil. They are the fearful echo which the natural and spiritual world gives back to the evil which sounds forth from within the human breast itself, eliciting it, helping it to unfold and mature itself into the evil purpose and the wicked deed. . . .

Their flattering promises do but represent the cunning self-deception which nestles within the guilty bosom, and by glittering hopes and self-deluding sophistry, keep up the courage for awhile, until at last the cheat is stripped of its disguise. The real criminal, who, as his actions show, has no will but for his own interest, is by his very nature solitary. Consequently, Macbeth and his wife stand alone on one side, while on the other are collected together against him the nobles of his kingdom, the whole State and people; and all the human race, in short. Accordingly, the moral of the action lies partly in this unavoidable and gradually deepening estrangement of the guilty one from God and all his fellows, and partly in the fearful rapidity with which the criminality of Macbeth swells and grows up from moment to moment by an intrinsic necessity, until it reaches its inevitable goal of retribution and death. For this reason, the Scottish nobles, Macduff, Lennox, Ross, Monteith, and Angus, with Banquo at their head, are necessary figures in the picture before us; their whole conduct—their first hesitation, and gradual abandonment of Macbeth—is sufficiently accounted for by the fundamental idea of the piece. Malcolm and Donalbain, on the other hand, are indispensable as the representatives of kingly power, and, there fore, of the objective authority of justice and morality, from which alone the ultimate restoration of law and order is to be looked for. On this account it was necessary that they should be rescued from the danger which threatened them. The organic unity and intrinsic necessity with which the whole action of *Macbeth* is gradually evolved out of the given characters and incidents, constitute, as in all other of Shakespeare's dramas, the beauty and perfection of the *composition*, which are reflected again with twofold splendor in the conclusion.

As the universal sinfulness of man is made from the very beginning the ground-work of the whole fable, so, in the conclusion, the power of sin is carried to its highest pitch, as it reveals itself objectively in the utter disorganization and helpless-ness of the whole nation, and subjectively in Lady Macbeth's aberration of intellect, and the moral blindness of her husband, equally bordering on madness, and passing at last into the mental weakness of despair. The terrible and horrible, and to speak generally, the unpoetical, element which is involved in the description of such mental states has its justification in the present case, as in *Lear*, not only in psychological reasons, but also in æsthetic considerations, and in the fundamental idea of the piece. Although evil is thus made its own avenger, still, wherever it has struck so deep a root, true help and restoration can only come from the redeeming grace and love of God. This truth is embodied in the person of the pious, holy, and divinely gifted King of England, who, by his miraculous touch, diffuses the blessing of health, and who is here called in to rescue a neighbouring kingdom from tyranny and ruin. As, however, his holy arm and healing hand cannot consistently wield the sword of vengeance, he is represented by the noble, pious, and magnanimous Siward, whose son falls a sacrifice for the delivery of Scotland. By the aid of England, Malcolm and Donalbain, with the Scottish nobles, succeed in destroying this monster of tyranny, and in restoring order and justice to their oppressed country.

But it may be asked, where, in all the course of this tragic developement, are we

to look for any consolatory and elevating counteraction? Where is the necessity for the immolation of so many innocent victims, who, apparently at least, have no share in the represented guilt? Our answer must primarily be directed to the second objection. The tragic poet is not required to imitate history in all its length and breadth, but to condense its general features within a particular and limited space. Accordingly he must be at liberty to introduce as many subordinate figures as may appear necessary, and to employ them as such, agreeably to the purpose he had in view in creating them. If, therefore, he introduces any personages merely as the passive objects of the actions and influences of others, and not as independent agents, it will be sufficient if he exhibit their fortunes and sufferings objectively only, while, from their subjective basis in their individual characters and pursuits, from which alone the true reason of their destiny is to be discovered, he does not attempt to account for it, except by a few slight hints and allusions. Of the latter, however, sufficient is furnished us by Shakespeare in the present piece. Thus the gracious Duncan does not seem to have fallen altogether blameless. This we are led to infer from the numerous revolts against his authority, which Macbeth successively suppressed. Whether they were the result of an arbitrary rule, or injustice, or (as the chronicles assert from which Shakespeare drew his materials) of an unkingly weakness and cowardice, at any rate he is open to the reproach of unfitness for the duties of his office and state. His sons, again, expose themselves to the suspicion of having slain their own father by their precipitate, and, though prudent, yet most unmanly and cowardly flight. Banquo, too, evidently broods with arrogant complacency on the promised honours of his posterity, and so brings down destruction on his own head. Lastly, the wife and children of Macduff suffer for the selfishness of their natural protector, who, forgetful of his duty as a husband and father, has left them to secure his own personal safety. Accordingly, he is punished by the loss of all his little ones; while the fate that falls upon his wife is not altogether unmerited by the asperity with which she rails at her husband for his desertion of her. All, in short, both nobles and commons, are guilty. With a mean and selfish cowardice, and a sinful compliance, they overlook the lawful successor to the throne, and submit to the usurped authority of Macbeth. He who weakly complies with evil, involves himself in its guilt and fearful consequences. In such matters there reigns an intrinsic necessity, and the more imperceptible are its threads, the more inextricably do they seize upon and wind themselves round us. The fundamental idea of the piece is not merely illustrated in the characters and fortunes of Macbeth and his wife, but all the subordinate personages and incidents reflect it in a great variety of light and shade. Throughout we meet the same sinful wilfulness and conduct under various modifications, and equally visited with sure but varying degrees of retribution.

An answer to the second of the previous objections satisfies, at the same time, the first also, in some measure. The tragical is not confined exclusively to the fate and fortunes of Macbeth, which form, at most, but one portion of it. The death of Macbeth awakens no other sensation than a painful conviction of the frailty of all human grandeur; certainly it suggests, in the immediate instance, no soothing or elevating thought, and does but breathe of eternal ruin and death. Mediately, however, it does give rise to higher and calmer feelings; this purifying and instructive result, however, is the other element of the tragical in this drama, which, at the same time, is closely and influentially connected with the first. Something, no

doubt, is lost of force and effect by this division of the tragic interest; nevertheless together the two parts make it complete.

By the sufferings which the crime of Macbeth brings upon all the other characters their own faults and weaknesses are atoned for, their virtue and resolution confirmed and their minds purified, until at last they rise great and powerful and throw off the unworthy yoke which they had been in such criminal haste to accept. In the suicidal consequences of evil, as here exhibited, we may read the comforting and instructive lesson that ultimately victory is ever with the good.

In conclusion, we must make a remark or two upon the character of Malcolm. Consistently with the fundamental idea of the piece, whose design was to exhibit the vanity and inevitable ruin of human energy, will, and action, considered as the leading spring of historical development, whenever it resigns itself entirely to earthly objects, the action advances with extraordinary rapidity and a tearing haste. All is action; act presses upon act, and event upon event. The dark and supernatural powers, whose evil influence prevails throughout, would seem to have annulled the usual course of time. But it is only the irresistible sequence with which crime follows crime that can proceed with such rapidity. Good requires time and patience; the virtuous deed demands for its fulfilment much of forethought, mature preparation and calm collectedness of mind. As if designing to call attention to this important truth, our poet has placed Malcolm's lingering and thoughtful deliberation in direct contrast to the stormy and impetuous activity of Macbeth. It is almost superfluous to remark the truthfulness with which Shakespeare has here sketched the two principal forms under which the human will historically develops itself. Beautifully, indeed, has he painted these two forms of historical action. On the one hand, the hasty deed following close upon the heels of resolve, and like a hostile inroad, securing its end by desolation and dismay; on the other, a deliberation which anticipates and weighs all possible contingencies, from which the breaking of the boughs in Birnam Wood derives a motive and ceases to appear purely accidental, which precedes action by a long interval, and works out its end, however tardily, yet certainly. Furthermore, the historical significancy of the tragedy is obvious in all this. Even externally it is projected distinctly enough. The tyranny of Macbeth plunges a whole people in misery, and his crimes have set two great nations in hostile array against each other. There could not be a more pregnant and impressive illustration of the solemn truth that the evil influence of crime, like a poisonous serpent coiled within the fairest flowers, spreads over the whole circle of human existence, not only working the doom of the criminal himself, but scattering far and wide the seeds of destruction; but that nevertheless the deadly might of evil is overcome by the love and justice of God, and good at last is enthroned as the conqueror of the world. Lastly, *Macbeth* is the tragedy in which, above all others, Shakespeare has distinctly maintained his own Christian sentiments, and a truly Christian view of the system of things.

RÖTSCHER.

H. T. RÖTSCHER (*Cyclus dramatischer Charactere*, vol. i, p. 140, Berlin, 1844). In the seventh scene of the first act the task is set before the actor of portraying the progressive steps whereby, in Macbeth's mind, the moral barriers to crime are thrown down. Each speech of Lady Macbeth's is to a certain extent a successful assault

against the stoutly-defended intrenchments of moral abhorrence. The memory of Duncan's graciousness, the appeal to the deep damnation of his taking off, the doub of success, and the final decision to do the deed are successively unfolded as stage of developement in Macbeth's character, and are clearly defined in this marvellou colloquy. The difficulty in acting it consists mainly in portraying a gradual victor over moral aversion, and in making manifest by the expression of the features and b the voice the opposition presented at each step. While Lady Macbeth is speaking Macbeth's nature works restlessly on, and his face and gestures must therefore so fa reflect that working that his words which follow must constantly reveal as a natura consequence all the previous emotion. . . .

Lady Macbeth's strength of purpose is exactly commensurate with her ambition Whatsoever, in her hours of solitude, her imagination has fancied to be the end an aim of life, that she is ready, with a fearless, unwavering courage, to put into execu tion. She is therefore a foe to all half measures and indecision, because the pric of the crime is thereby paid without obtaining inward satisfaction in exchange for it Lady Macbeth's rôle in the composition of the drama is not only to clear away he husband's conscientious scruples, and to save him from vacillation, but also to *affor a lesson, in her own fate, of the eternal laws of the moral world.* It is by no mean Lady Macbeth that enkindles Macbeth's ambition and aspirations to the crown these were aroused by the meeting with the Witches, who, as we have shown, merel stirred up the desires which had been for a long time previously working in tha heroic breast. Macbeth could not have been the hero of the tragedy had he receive his first inspiration from his wife. She would appear as a mere instrument in th progress of the action, and afford no higher poetic interest if her rôle closed i hurrying Macbeth on to the deed. . . .

After all, this is the secret in acting Lady Macbeth: to permit, in the very mids of the intoxication of ambition, in the very midst of an iron resolution, those accent of nature * to be heard which betray a secret horror and the shattering of her nerves Even when she seeks to restore to her husband his lost repose, and to banish terro from his breast, by assuming an air of gaiety, when she strives with tender care t ward off from him the ill effects of his horror at the sight of Banquo's ghost, eve then we can detect in delicate touches the struggle of the powers of evil with he invincible human nature. And when Lady Macbeth tells her husband that he need the season of all natures, sleep, her face and her voice unconsciously confess tha her couch also sleep does not visit. The phrases with which she endeavors t restore Macbeth's self-command ought to be made to reveal, by the expression o voice and eye, that her life is approaching its destruction.

In the fifth act we behold the distracted woman. We are made aware of th changed aspect of Lady Macbeth's ruined life by the secret whispering of he attendants, which conceal what they forebode. Night-vigils of agony have furrowe her face, the wonted fire of her eyes has burnt out, a vacant stare betrays the menta desolation, her sleep-walking shows a restless, hunted soul. One thought alone i breathed from this torn breast, but one woe swells from the desolated depths Everything is here stamped with the character of a completely involuntary agent her accents betray the working of the spirit from the abyss that inexorably demand its victim. Over the whole scene broods that mysterious tone which intimates infi nitely more than it directly says, and in which there hovers the grisly memory of th

* 'Had he not resembled my father as he slept, I had done't.'

inexpiable past and the deadness of soul to all things temporal. The horrors of the past, like ever-present demons, close around the heart, the lamp of life flickers dim, and tells of the speedy end of a ruined existence. . . .

(*Die Kunst der dramatischen Darstellung*. p. 319. Zweite Auflage. Berlin, 1864.) The appearance of Banquo's ghost is the direct result of Macbeth's state of mind; the ghost is therefore visible only to him. Everything around and about Macbeth is, for Macbeth, as though it were not; the instant that Banquo's ghost rises, he is completely transported out of himself, and is engrossed solely with the creatures of his brain. The difficult task which the actor has before him, when portraying the effect upon Macbeth of this apparition, is to make us feel in every speech addressed to the ghost that mental horror of the soul, that demoniacal terror of the mind, which communicates itself with irresistible power to every expression of the face and voice. The more conscious Macbeth becomes of this irresistible power, by the reappearance of the ghost, the more horror-stricken does he grow, until at last he is completely unmanned. The gradually increasing effect of this apparition depends, therefore, upon the power the actor has of unfolding the mental distraction, the growing discord, in the soul of Macbeth. Most actors endeavor to portray this climax by mere physical strength of voice, by struggling as it were to make a more powerful impression upon the ghost, whereas the mental horror at the sight of an apparition can only be made truly manifest by the intense strength of a terror which one strives to repress. It is not the heightened voice of passion, growing ever louder and louder, but the trembling tones almost sinking to a whisper, that can give us the true picture of the power of the apparition in this scene. It is Macbeth's vain struggle to command himself, and the dark forces constantly bursting forth with increasing power from his internal consciousness, that we want to see portrayed by the revelation of his mental exhaustion and by his control over face and voice, weakened by mental terror. Thus alone can this scene be produced as it was in the mind of the poet; assuredly one of the greatest tasks ever set before an actor.

(*Shakespeare in seinen höchsten Character-bilden enthüllt und entwickelt*, p. 62. Dresden, 1864.) There are certain inferences to be drawn in regard to the personal appearance of Lady Macbeth. She enters reading her husband's letter containing the first announcement of the sayings of the Weird Sisters. The mighty passion of ambition bursts at once in Lady Macbeth's imagination into full flame by these few lines; she appears well-nigh intoxicated with that emotion; her whole appearance ought to be royal, as one for whose powerful features and majestic bearing the diadem is the befitting adornment. Her countenance ought to display noble and energetic outlines, from whose every feature mean desires are banished; it should presage demoniac forces, with never a trace of moral ugliness nor aught repellant. The glittering eye betrays the restless, busy ardor of the disposition, while the finely-chiselled lips, and the nostrils, must eloquently express scorn of moral opposition, and a determined purpose in crime. Her queenly bearing, as well as the nobility of all her movements, proclaims her title to the highest earthly greatness and power. Lady Macbeth's looks ought to enchain, and yet, withal, chill us, for such features can awaken no human sympathy, and can only disclose the dominion of monstrous powers. Lady Macbeth, therefore, will have the more powerful effect the more majesty is thrown around her person, because she will be thereby at once removed to a region in which all ordinary standards are dwarfed, for we have here before us

a nature in which dwells a spirit made up of savage elements, and which reveals its own peculiar laws in its projects as fearfully as in its ruin.

HIECKE.

R. H. HIECKE (*Shakespeare's Macbeth erläutert und gewürdigt*, p. 31. Merseburg, 1846). Must all the reiterated terms of endearment in this scene (III, ii, 45), these manifold inflections in ever softer modulations, be deemed meaningless in such a poet as Shakespeare? . . . Of all the deeply tragic passages of this drama, this is the deepest. *Unintentionally* and *unconsciously* there here breathes from Macbeth's soul an echo of that happier time when the mutual esteem of a heroic pair was accompanied by the delicate attentions of first love. And, moreover, this state of feeling (at such a moment as this) is psychologically true, when we see them, as in the days of first love, united by the possession of a common secret. But what a secret is it that they now share! This involuntary return to the tone of a happier time, now, alas! vanished,—for that early love has been long since overgrown in each by ambition,—becomes in the phrases with which he unfolds his present situation to his wife the most cutting irony. Just as ambition, at first not alien to either of the pair, but grown at last by degrees the complete master of all other sentiments, has caused their love for each other to cool, until we see them united solely by a fiendish alliance in pursuit of an ambitious end,—so here this love, *grown cold*, was *murdered* in the murder of the King, and the tenderness in this scene is naught but a dirge, rising unconsciously from the soul, over the sentiments of an earlier time. . . .

In trying to find out the dominant idea of any profoundly poetical work it seems to me that we are especially liable to adopt this or that one-sided view, just in proportion as we study only *the hero*, or only the attendant *circumstances*; the former being surely less doubtful than the latter, because the circumstances represent merely the ground-work for the action of the characters; but if we are to arrive at a definite decision on the subject of the dominant idea, we must consider both of these elements together, which, to use one of Goethe's favorite similes, are to each other like warp and woof.

If then we regard this drama only from the first point of view, we might pronounce its dominant idea to be the representation of Ambition as a demoniac force seducing a noble hero to evil, depraving him more and more, until at last his own destruction, as well as that of others through him, is felt to be a just retribution. From the second point of view we might regard as the dominant idea, to glorify a well-ordered kingdom, by depicting the fearful consequences of treason. Neither of these two views would be untrue, but neither of them would present the whole truth. Any one who should adopt the first could be immediately dislodged from his one-sided and defective position by the question whether in the present case the power of ambition manifests and asserts itself in the circle of home, or of friendship, or in the moral sphere of a lover and his mistress, or in civil society. For in all these spheres that idea can be treated very dramatically, and yet that very sphere would be omitted within which that idea is here unfolded, viz., the sphere of state-craft. And thus on the other hand, an outrage against royalty as against the Lord's anointed could in truth spring from internal factions, from hatred and dissension in the royal family, from an uncivilized familiarity

with barbarous customs and the like, all of which are cases in which ambition either plays no part (as when some love intrigue is the spring) or else only a very subordinate rôle. All these situations would afford material for a drama, and each one would turn out utterly different from *Macbeth*, and yet in any case the idea that has been adopted must be carried out in the drama. Verily, between the idea and its developement there would remain the same difference as between an outline and a perfect picture, but at all hazards the outline must be exact. Let us, therefore, combine both of these two views, and pronounce the idea, which is the moving power of our drama, to be: *the representation of ambition as a fiendish living force, driving on an heroic nature, that is possessed of high aims and capable of the grandest deeds, yet restricted by external barriers, to conspiracy against an anointed power, an established hereditary royalty, on fealty to which depends not only the prosperity of all, but the true, genuine happiness of the conspirator himself; hereby dooming countless numbers to destruction, as well as plunging the rebel himself into spiritual and, by the final moral concatenation, into physical ruin, but by these very means causing the power which has been outraged to emerge all the more gloriously.*

GERVINUS.

G. G. GERVINUS (*Shakespeare*, vol. ii, p. 146. Third edition, Leipsig, 1862). However criminal and violent this passion [ambition] may appear to us as it is developed in Macbeth, it is not in him from the outset; the strongest temptations were needed to stir it into a headlong activity. . . .

Banquo is contrasted with Macbeth as a complemental character, and this contrast is revealed immediately in the effect on both of the witches' temptation. Banquo has the same heroic courage, as high deserts and claims as Macbeth; it is natural that the same ambitious thoughts should occur to the one as to the other. But in Banquo they spring up in a freer organization, capable of the sweetest modesty, and therefore they do not master him as they do Macbeth. When the latter is rewarded by his sovereign with favours, distinction, visits, titles, and power, Banquo has to be grateful for an embrace only, a mere folding to the heart. And the modest man replies: 'There if I grow, the harvest is your own.' Even the fruit of this small recompense he accords to the king. And then in an Aside, out of the hearing of his more favoured rival, he extols to the king the qualities of Macbeth, while the latter envies him from the very first on account of the prophecy in favor of his descendants as well as of himself. . . .

Lady Macbeth is more a dependent wife than an independent, masculine woman, in so far as she wishes the golden round rather for him than for herself; her whole ambition is for him and through him; of herself, and of elevation for herself, she never speaks. . . . We see in this marriage a union of esteem, ay, of deep reverence, rather than of affection. The poet has not left this unexplained. She has had children, but has reared none; this may have added another sting to Macbeth's jealousy of Banquo; but the most natural consequence is that the pair are drawn more closely together and are more intent on the gratification each can afford the other. Our Romanticists have made Lady Macbeth a heroine of virtue, and Goethe rightly derided the foolish way in which they stamped her a loving spouse and housewife. Nevertheless, the relationship of the two to each other, after what

we have said, may be supposed to be cordial, and, from the style of their intercourse, even tender. . . . When none of her golden expectations are fulfilled, when, instead of successful greatness, the ruin of the land and of her husband follows, then her powers suddenly collapse. Trusting in him, she could have endured forever the conflicts of conscience, of nature, and of a harrowing imagination, but, doubting him, she doubts herself also; like ivy, she had twined her fresh verdure around the branches of the kingly tree, but when the trunk totters, she falls to the ground; her iron heart dissolves in the fire of this affliction and of this false expectation. There have been regrets expressed that the transition in her from masculine strength to feminine weakness has not been more fully portrayed by the poet. It was, however, no gradual transition, but a sudden downfall. . . .

It is very noteworthy that for the murder of Banquo Macbeth employs the very incitements which had wrought most effectually upon himself: he appeals to the manhood of the murderers. . . .

As far as regards poetic justice in the fates of Duncan, Banquo and Macduff, there lies in their several natures a contrast to Macbeth's. . . . King Duncan is characterised in history as a man of greater weakness than became a king; rebellions were frequent in his reign; he was no warrior to suppress them, no physiognomist to read treason in the face; after he had just passed through a painful experience through the treachery of the friendly thane of Cawdor, he at once, overlooking the modest Banquo, elevates Macbeth to this very thaneship, thereby pampering Macbeth's ambition, and suffers a cruel penalty for this blunder at the hands of the new thane, his own kinsman. The same lack of foresight ruins Banquo. He had been admitted to the secret of the weird sisters; pledged to openness towards Macbeth, he had an opportunity of convincing himself of his obduracy and secrecy; he surmises and suspects Macbeth's deed, yet he does nothing against him and nothing for himself; like, but with a difference, those cowardly impersonations of fear, the Doctor, Seyton, Ross, and the spying ironical Lennox, he suppresses his thoughts and wilfully shuts his eyes; he falls, having done nothing in a field full of dangers. Macduff is not quite so culpable in this respect; he is, therefore, punished, not in his own person, but in the fate of his family, which makes him the martyr-hero by whose hand Macbeth falls. . . . Macduff is, by nature, what Macbeth once was, a mixture of mildness and force; he is more than Macbeth, because he is without any admixture of ambition. When Malcolm accuses himself to Macduff of every imaginable vice not a shadow of ambition to force himself into the usurper's place comes over Macduff. So noble, so blameless, so mild, Macduff lacks the goad of sharp ambition necessary to make him a victorious opponent of Macbeth: the poet, therefore by the horrible extermination of his family, drains him of the milk of human kindness, and so fits him to be the conqueror of Macbeth.

KREYSSIG.

F. KREYSSIG (*Vorlesungen über Shakspeare*, vol. ii, p. 346. Berlin, 1862). As regards wealth of thought, *Macbeth* ranks far below *Hamlet;* it lacks the wide, free historic perfection which in *Julius Cæsar* raises us above the horror of his tragic fall. It cannot be compared with *Othello* for completeness, depth of plot, or full rich illustration of character. But, in our opinion, it excels all that Shakespeare, or any other poet, has created, in the simple force of the harmonious, majestic curren

of its action, in the transparency of its plan, in the nervous power and bold sweep of its language, and in its prodigal wealth of poetical coloring. He who, to illustrate this last particular, should attempt to make a collection of the striking passages of this wonderful poem, would be tempted to transcribe page after page. He would hardly find himself under any necessity of making selections where all is so fine. With especial mastery the Poet employs the colors of nature and of place to heighten at critical points the interest of the action. It is here, if anywhere, that we may test the correctness of the idea that, for the true poet, nature is of interest only as the element in which man lives and moves. Shakespeare employs her various aspects in a two-fold manner, and with equally excellent effect in his tragic scenes. First as an antithesis, or contrasting background for human action, and, secondly, symbolically, as a magic mirror, reflecting the appearances of the moral world in imaginative, ominous indefiniteness. Both kinds of representation abound in *Macbeth*. . . .

We would not by any means adduce the Porter's conversation with Macduff as an example of tragic style, nor would we, in a hyper-romantic fashion, quarrel with Schiller as to the needlessness and inappropriateness of obscene passages to amuse a modern German public and afford it a respite in the intervals of tragic excitement. But let modern critics forbear to reproach the poet of a ruder age and of less sensitive nerves for offending the æsthetic sensibility of a later time with his rough, realistic expressions, in keeping as they are with the age described; after all, the coarseness is here only incidental; it by no means affects the general tone or tenor of the scene. The child, lightly turning away from its mother's coffin to the breakfast-table and to his playthings, appeals to our natural feeling far more powerfully than the solemn visage of the undertaker in all the faultless propriety of his spotless cravat. We appeal to the enthusiasts in ideal art, whether the respectable solemnity of the secondary personages in the tragedies of the Weimar stage do not greatly resemble these same undertakers! . . .

The attempt has been made to regard and to represent this play of *Macbeth* as a symbolical transfiguration of the transition from Northern barbarism to Christian civilization. Macbeth accordingly stands before us as the representative of rude, unfettered nature; his English opponents appear as the heralds of a higher culture; his overthrow is interpreted as the triumph of a gentler age over the Titanic strength of barbaric heroes. Gervinus has developed this idea in his Shakespeare with equal genius and skill; but, as in his conception of the signification of *Lear* and *Hamlet*, he seems to me, however, to have taken a position hard to hold in view of a simple understanding of the text. It is true the English king is expressly styled by Lennox the 'pious Edward,' and commended for his clemency. But we hear nobler gentleness and humanity ascribed to the Scottish Duncan. Macbeth's foes have not the most distant thought of introducing new customs, or of changing the social order. They wish merely to 'give to their tables meat, and sleep to their nights.' It is only actual, personal need that forces them into the conflict. . . .

So Macbeth affronts us as, above all things, the man of action, of overpowering strength and resolution. Thus does the bleeding soldier, fresh from the ranks, depict him to the king. . . .

But this strength is not at all that of a common nature. It is the honest instinct of a naturally noble character which recoils from the first encounter with temptation, from the first sight of the Gorgon's head of crime. Thus the poet paints it in his masterly way. . . .

With a keen, inexorable eye Macbeth examines the reasons that condemn his crime for ever: fealty to his liege, to his kinsman, the sanctity of his guest, the meekness of the gracious Duncan.

He does not, like Iago, provide himself with a philosophy of egotism. He does not persuade himself to despise the virtuous man whom he purposes to destroy. And later, amid all the horrors of his bloody career, he keeps wholly clear from that peculiarly Lucifer's sin, from the diseased, greedy endeavor to lighten the consciousness of his own worthlessness by increasing the guilt of his confederates. His wife's deliberate, seductive influence has poisoned his life for ever. He feels the torments of a guilty conscience as acutely as man ever did, and it will be seen how it was this consuming fire of suffering that supplied him with the force needed for the full developement of his character. But his tongue utters no word of reproach to his accomplice, the originator of his crime and of his misery. The man, in his strength, even deems it unseemly to allow his wife to share the terrible consequences of his first fatal act: 'Be innocent of the knowledge,' &c. . . .

We have before us no barbarian, still less, a callous adept in crime. He feels the enormity of his guilt with the pain and horror only to be found in natures still unweakened and uncorrupted. But his morality is, from the beginning, more the result of habit and feeling than of thought or will.

Whenever he rises out of the whirl of emotion and the fitful horror of crime to a calmer contemplation of things, we find him busied in weighing, not his own moral scruples, but the expediency of his violent deeds. His instincts as a man of honor, more than his sense of right, shrink from the deed. He would fain wear in their newest gloss the golden opinions which he has bought before he exposes it to the hazard. . . .

But it is as a public robber, and not as a perjured traitor, that he appears before the judgement-seat of his conscience. He is the finest type that we possess of the old Northern barbarian. The ages of Teutonic progress produced whole races of chieftains whose careers and fates were determined by the same unscrupulous craving for power and possession. The impression these annals make upon us is the same as that produced by reading a chapter of Thierry's *Merovingian Kings*, which, with its correct impress of every feature, forms so great a contrast to the sentimental caricatures that, in the costume of the Northmen of the Middle Ages, play their parts in the poetry of modern romance. Equally imposing, but far more enigmatical, alas! is the character of his wife at his side. We hazard the contradiction, which this 'alas' raises, of the established traditional admiration of this character, not indeed that we consider the fearful deformity and demoniac hardness of this woman to be unnatural and irreconcilable with the fundamental laws of psychological truth. We do not at all believe that narrower bounds are set to moral delinquency in the weaker sex than in the stronger. We do not undertake to put out of sight the fact that the very tenderness of woman's organization, when once in the power of evil, degenerates more rapidly and more completely than a coarser but stronger nature. We are prepared to allow the poet full exercise of his right to draw all that is extreme and most violent in good, and also in evil, into the magic circle of his plastic genius,—but we feel the necessity of recognising the rule in the exception. The more complete the corruption, the more important to us is the knowledge of the process producing such an effect; and in Lady Macbeth we seem to miss the dramatic intuition of this process. In a word, the wife of the thane of Glamis comes before us, from the first, as an accomplished adept in crime, a being,

compared with whom, the soldier, unscrupulous in his ambition, but not yet entirely hardened, shows almost like sentimental innocence. A careless hint of Macbeth's hopes suffices for her to seize the whole idea of the murder without a trace of scruple or inward conflict. The easy good-nature, the 'milk of human kindness' in her husband, is her only concern; and immediately, when the opportunity comes unexpectedly, the image of the crime rises out of the chaos of undefined wishes, filling her, it is true, with the horror which seizes even the strongest in the actual presence of whatever is monstrous in imagination, but with none of the natural abhorrence of conscience at the approach of inexpiable guilt. . . .

And we are to accept all this horrible speech ('I have given suck,' &c.) as a complete, accomplished fact, as something which is as natural as womanly pity and womanly love. We do not see the trace of a struggle preceding this fiendish resolution. We can hardly reckon as such the fact that the heroic lady nerves herself to the task by means of a powerful draught, or that other fact that she would have struck the sleeping king but for his likeness to her father; rather should we ascribe both incidents to physical weakness than to any prompting of pity. And after the deed she maintains her full self-possession. Her nerves flinch not before the terrible fact at which the obdurate soldier starts back. Calmly she re-enters the chamber of horror to secure to her husband—and to herself—the fruit of the king's death through the judicial execution of the grooms. Her appearance has the repose, the assurance, and firmness of natural feeling, while she appears to us and to herself the personation of the most daring rebellion against every principle of society and of nature. . . .

Macbeth murders Banquo from a belief in that very oracle which made it evident that the murder would be futile. This is again apparent when the ghostly apparition warns him against Macduff, although the very next prophecy appears to deprive the warning of all point. The old logic of passion, and an evil conscience! It is also remarkable how Macbeth's heroic nature, as soon as the weakness of his first terrible excitement is over, occupies itself, with ever-increasing power, in the new and fatal course upon which he has entered, while the unnatural over-estimate of her powers breaks down his masculine wife before the disappointment of her hopes. . .

Even the worst disenchantment of all, the discovery of the malignant cunning of the last oracle, does not wrest the sword from his hand. He pays, as a man, his fearful penalty, and we have to confess that long before Macduff's sword reaches him he has tasted the bitterest punishment, and that the worst dissonances are at an end. The sharp, bloody remedy of the terrible soul-sickness reconciles our æsthetic as well as edifies our moral, nature. To express in few words our judgement on the tragedy of *Macbeth*, we find it penetrates less deeply than *Lear*, *Othello* and *Hamlet* into the mysterious region where thought decides both deed and destiny. Its central life rests less in the moral and spiritual consciousness, and its logical developement than upon the unalloyed strength of that feeling which binds the individual, though he be the strongest, to the laws that govern our race. But the conflict between this feeling and the overpowering, selfish impulse, its defeat and its inexorable, all-destroying revenge, is pictured in this poem with unequalled power. And, as feeling and action are more under the control of the art of the poet than the mysterious working of the thought that mediates beween the two, so this wonderful drama surpasses every other creation of old or modern times, by the enthralling splendor of its poetical coloring, and by the irresistible force of its dramatic and scenic effect.

FLATHE.

J. L. F. FLATHE (*Shakespeare in seiner Wirklichkeit*, vol. ii, pp. 9–167, 1864). Shakespeare's Macbeth at the moment when he first appears in the tragedy thinks of murder and of nothing but murder. . . .

The devil visits those only who invite him in. A fall from grace is the result of man's alienating his heart from the Being to whom his love should belong. Only when man has driven forth from his heart its inborn purity, and wilfully opened the door of his inner world to demons, does evil acquire vitality within him, and find expression in action. These are the actual, oft-repeated thoughts of Shakespeare. He never entertains the idea that the devil can be the lord and master of our existence. On the contrary, it is said in *Macbeth*, as we shall hereafter show, that all the power of hell has been crippled.

Schlegel, with great coolness and self-complacency, has copied what he found in Steevens concerning Banquo. Consequently he declares that Banquo preserves all his purity and honesty of purpose, unaffected by the infernal suggestions to which poor, gallant Macbeth succumbs.

But we are constrained to ask, what devil gives the devil such power over this poor devil of a Macbeth, that he is so immediately led astray, while we see, in the case of Banquo, that any man who chooses can easily withstand the devil? . . .

In common with all human-kind, Macbeth was at the first, if not honest, at least not dishonest, for good not evil is original and innate in us. It is true it must be elevated and ennobled by that free will, without which no conflict with evil is possible. Macbeth's position in life was an exalted one. Sordid want and poverty could not so nearly approach him as to lure him from the path of duty and virtue. Power and honor, on the contrary, attracted him to remain true to the Right. Their increase, with promise of calm enjoyment, would be the result of that adherence to it, to which he was still more constrained by his rich and varied mental endowments.

But in spite of every incitement to good, Macbeth gradually pursued the path of evil. He turned aside from the wisdom which is love of the Divine, renounced the morality which consists in a life of intellectual activity, and even abjured conscience in its prime and essential significance, the peculiarly human attribute of humanity. Thus he rendered all his knowledge not only empty and unproductive, but it was a positive torture to him. Macbeth was disposed to sensuality and sensual delights. They did not seek him, they did not thrust themselves upon him, he summoned them to him. He followed a path that we have seen trodden by millions upon millions of our race. For ever and aye, through centuries, through cycles of history, man has fallen into the same error of supposing that the life of our life is to be found in the miserable gratifications of sense, of believing that sin, frivolity and wine must be aids in attaining and holding fast sensual delights.

At first, Macbeth contented himself with the lesser pleasures that the world of sense can afford. His joy lay [IV, iii, 57, 58] in luxury, wealth and women, often most miserably won. In addition, aware that evil often attains its ends more speedily in virtue's mask, he made hypocrisy his constant study. The tragedy shows him to be an adept in it. With murder in his heart, he addresses the fairest words to him whose death is the aim of all his energies. He can give utterance to a lament that sounds almost genuine, over the corpse of his victim, and comfort himself as if this

death had wrung his very soul. The tragedy shows us Macbeth from the first as a crafty and practised hypocrite, and although German æsthetic criticism in particular declares that the poet here portrays a noble, heroic nature, degraded by crime, there is not the faintest trace of any such to be discovered in the piece itself, although searched for with the aid of a hundred thousand spectacles. . . .

Thus Shakespeare, who always clings firmly to the realities of existence, carries out his poetic fable of Macbeth. Unsatisfied by the smaller honors that he has attained, Macbeth casts his eyes upon the highest of which he knows, a royal crown. This only, he believes, can content him. It rests upon the head of a reverend old man, and Macbeth has not the shadow of foundation to a claim upon it. But trained by previous crime, his feelings already blunted, his heart already hardened, he resolves immediately to attain it by murder. He takes an oath to commit it as soon as time and opportunity, which can readily be arranged, should prove favourable. The tragedy repeatedly refers to this oath, which dates from a time previous to its commencement.

But the murder of a king, particularly if it has for its object the attainment of a crown, is no small matter. The scaffold and the sword of the executioner might well be the answer to a demand for earthly dominion made after such a fashion. Macbeth, therefore, is a prey to anxiety, and looks about for aid and support. Then he encounters the witches upon his path; and they are to appear to him again at a later period. Macbeth does not deceive himself with regard to them; he knows that they are infernal spirits, but he makes friends with them because through them he hopes to steady the ground beneath him, if only during his earthly existence. And thus the evil that was within him strides on to the limits ordained for it, and the sense and significance of the poetic fable and tragedy are first revealed to us. A gigantic presentment of human sin is unfolded. For the sake of the miserable delights of this world men will cast their humanity into the dust—rebel against their true selves, outrage divinity, nay, if they could, sell themselves to the devil.* In Macbeth is manifest in especial that characteristic of human nature that is always, although perhaps not to the degree shown in this instance, conscious of wandering in paths of error that can only lead to destruction.

Macbeth had probably long revolved in his own breast thoughts of murder and the ambitious hopes connected with them. But man is a social and sympathetic being. Macbeth needs a human breast in which to confide, that can revel with him in his dreams of future grandeur and magnificence. And to whom could he more prudently turn than to his wedded wife, who was to share with him the crown *he* hoped to *win?* And yet such a confidence even to a wife is a serious, if not a dangerous affair. Macbeth can only have brought himself to reveal his murderous design to his spouse in the certainty that it would find welcome lodgement with her.

Thus Lady Macbeth makes her appearance as the second tragic figure in the poetic fable. German æsthetic criticism, following the lead given it in England, will have it that Lady Macbeth seduced poor, gallant Macbeth to commit the murder, because she was an evil woman, familiar with crime, in fact more a tiger than a human being. Now, since no human being comes into the world a tiger, certainly German criticism, especially since it lays claim to such immense erudition, ought to declare by whom the Lady has been led astray and transformed to a tiger. But it eludes the trouble of such a revelation, and insists that its assertion that the Lady was

* They go in the way of Cain and run greedily after error for the sake of worldly enjoyment, and perish in confusion.

a tiger shall be satisfactory. The tragedy itself proves as clearly as daylight that Shakespeare, if he thought of seduction at all, did not dream of it as practised upon Macbeth by his wife. If there were any hint of such arts, born as they are of the slough of pseudo-rationalism, it might far sooner be shown that the lady was seduced by her husband; at least some apparent proofs in support of such an idea might be gleamed from the drama.

Like Macbeth, Lady Macbeth is self-corrupted. And once corrupt she is worse than her husband. Nothing is more natural than this. A degenerating woman always falls lower than a man, because greater force of evil intent is necessary to overpower a more exquisite innate purity. Lady Macbeth has already committed a number of minor crimes when Macbeth imparts to her his regicidal schemes. She exults in them as he had anticipated, and the pair are henceforth linked firmly together by the bond that so often unites criminals for mutual advantage.

Because, as a woman, Lady Macbeth falls lower than a man, she is more intent on murder than murderous Macbeth himself. She affronts the deed more boldly, setting at naught minor considerations that present themselves to him. The relations presented by the tragedy are thus perfectly clear. . . .

It is true, Banquo has not attained the colossal greatness and firmness in evil that belong to Macbeth and Lady Macbeth, but he is morally well prepared for deeds of darkness. He will not seek out sin in its lair, and bind himself by an oath to create an opportunity for crime, but should such an opportunity with fair promise of reward present itself, he is not the man to refuse to take advantage of it. Banquo is not aware of Macbeth's murderous intent towards the king, but he knows his comrade in arms, and feels that he would not shrink from a bloody deed if any great advancement were to be attained by it. . . .

[After witnessing Macbeth's emotion at the salutations of the witches, and clearly discerning his intentions of making them good, an] honest man would have made it his task from that moment to prevent the commission of a great crime. A virtuous, nay, even a tolerably upright Banquo would have espoused a double duty. On one side, King Duncan should have been, at first gently, and then as danger threatened firmly and decidedly, warned against an easy security, an unconditional confidence. On the other side, there was Macbeth to be gravely, perhaps menacingly, advised. And how easy a task would this last, at least, have proved for Banquo! Could he not say to Macbeth: 'I have heard the witches promise you a royal crown, I see the tumult of agitation excited within you—guard against any thoughts of verifying the prophecy by violence, above all take heed not to meditate evil towards our reverend King. I hold you responsible for his safety: should he die and I suspect you as the cause of his death, stand in awe of my unflinching testimony, my avenging sword.' But Banquo in neither case does what, as matters stand, the merest sense of duty, of honor, and of virtue requires of him. On the contrary, he comports himself precisely as the witches, as evil spirits, would have him, since he neglects everything that could delay Macbeth in his criminal career. The witches desire that Macbeth should be free to act, to murder—they desire that Banquo should place no obstacle in the way of his murderous intent; and their desire in both cases is fulfilled.

If Shakespeare had any idea of a seduction from the path of virtue, surely it must be maintained that both Macbeth and Banquo were the victims of the witches. It is ridiculous for German æsthetic criticism to talk so much of an uncorrupted Banquo.

Banquo believes that, if the prophecy with regard to the royal honors of his posterity be true, Macbeth must first be king—the sceptre must fall into his hands for a while. At least the witches point to such a course and sequence of events. Therefore he abstains from working for Duncan or against Macbeth. He will do nothing that may interfere with the future greatness of his line. If worldly affairs run smoothly, men do not greatly trouble themselves as to whether or not they are adulterated by something of the devilish element.

In the legend, Banquo's sympathy with, nay, complicity in, the murder of Duncan is made perfectly clear. This it was the poet's task to do away with. He transforms Banquo's crime into one which consists in remaining silent, in refusing to act—and thus to a degree veils it. . . .

When Macbeth says: 'Speak, if you can.—What are you?' it must not be inferred that he has just met these evil beings for the first time. Witches can take upon themselves a variety of material forms. Macbeth may not have seen them before in their present shapes. By his question he wishes to ascertain if these apparitions belong to the class of evil spirits with which he is familiar. In this very scene there is proof that Macbeth is well acquainted with witches and their kind. . . .

This warning: 'oftentimes to win us to our harm', &c., comes oddly enough from the lips of a man who has just questioned the witches himself with such haste and eagerness. Here we have the first glimpse of the deceit and falsehood practised by Banquo upon himself. . . .

Banquo would so gladly esteem himself an honourable man; therefore he warns Macbeth, although as briefly as possible, against the devil. He knows that a mere warning will avail nothing, but he ignores this, wishing to be able to say to himself, when Macbeth has attained his end, 'I am guiltless, I warned him against the devil.' Had Banquo been really true, how differently he would have borne himself! . . .

When Macbeth says, 'Come what come may, Time and the hour run through the roughest day,' he for the first time resolves to murder Duncan. His second resolution starts into life when the King announces the Prince of Cumberland as his successor. . . .

One word of caution from Banquo [when the King was lavishing honors upon Macbeth] would have sufficed to establish measures that would have made it impossible for assassination to find a way at night through unclosed doors. But Banquo takes good care to speak no such word. A villain at heart, he does nothing to impede the fulfilment of crime. . . .

Almost every line of the tragedy shows the falseness of the German æsthetic criticism which prates smoothly on about the evil seed first sown by the witches, and developed to murder in the Castle of Macbeth. On the contrary, every line goes to prove that evil has been long contemplated there, and has only awaited a favorable opportunity. . . .

Banquo enters [II, i] with his son Fleance, who holds a torch. Will not the man do something at last for his king, take some measures to prevent a cruel crime? Everything combines to enjoin the most careful watchfulness upon him, if duty and honour are yet quick within his breast; and here we come to a speech of Banquo's to his son to which we must pay special heed, since upon it the earlier English commentators, Steevens among them, have based their ridiculous theory that in this tragedy Banquo, in contrast to Macbeth, who is led astray, represents the man unseduced by evil. Steevens says that this passage shows that Banquo too is tempted by the

witches in his dreams to do something in aid of the fulfilment of his hopes, and that in his waking hours he holds himself aloof from all such suggestions, and hence his prayer to be spared the 'cursed thoughts that nature gives way to in repose.'

A stranger or more forced explanation of this passage can hardly be imagined. It is true that somewhat later in the scene, after the entrance of Macbeth, Banquo speaks of having dreamed of the witches, but that has not the faintest connection with these expressions. He is neither alluding to the witches nor to a former dream, nor to dreaming at all, but he is thinking of the sleep that awaits him and the thoughts that may visit him in it. A merely superficial reading of his words declares decidedly against Steevens's interpretation of them; and their whole meaning and connection are still more opposed to it. It is impossible that Banquo should be incited, either waking or dreaming, by the witches to action in aid of the fulfilment of his hopes. What direction could such action take?

Banquo's hopes for his lineage can only be furthered by the removal of Duncan and by Macbeth's accession to the throne. In the existing state of affairs nothing is necessary to effect both these ends, upon Banquo's part, but that he should do nothing for Duncan or against Macbeth. And he has faithfully remained inactive; he has exactly obeyed the unspoken injunction of the witches to pay no heed to the voice of truth, of duty, nor of honour. Therefore it is clearly impossible that the witches should come to the sleeping Banquo to require anything more of him than what he is already doing. He opposes no obstacle to the murder. What more can the witches require of him?

The passage in question, therefore, must be elucidated more naturally, and more in harmony with the whole. As he has already done, Banquo here [II, i] endeavours as far as possible to assert his own innocence to himself, while, for the sake of his future advantage, he intends to oppose no obstacle to the sweep of Macbeth's sword. It is, therefore, necessary that he should pretend to himself that here in Macbeth's castle no danger can threaten Duncan nor any one else. Therefore his sword need not rest by his side this night, and he gives it to his son. He must be able to say to himself, in the event of any fearful catastrophe, 'I never thought of, or imagined, any danger, and so I laid aside my arms.'

And yet, try as he may, he cannot away with the stifling sensation of a tempest in the air, a storm-cloud destined to burst over Duncan's head this very night. He cannot but acknowledge to himself that a certain restless anxiety in his brain is urging him, in spite of his weariness, to remain awake during the remaining hours of the night. But this mood, these sensations, must not last, or it might seem a sacred duty either to hasten to the chamber of King Duncan or to watch it closely, that its occupant may be shielded from murderous wiles. To avoid this, Banquo denounces the thoughts of Macbeth that arise in his mind as 'cursed thoughts.' So detestably false are they that a merciful Power must be entreated to restrain them during sleep, when the mind is not to be completely controlled.

With every change in the aspect of affairs Banquo's self-deceit appears in some new form. Banquo here banishes his thoughts from his mind, or rather maintains to himself that he has banished them, or that he must banish them because they do injustice to noble Macbeth, whom, nevertheless, he has thought it necessary to warn against the devil. . . .

The rôle that the porter, in his tipsy mood, assigns himself, and the speeches that he makes in character, stand in significant connection with the whole tragedy. Awakened by the knocking at the castle gate, he imagines himself porter at the

entrance of hell. And this brings us to the central point of the drama, wherein is revealed to us the deepest fall made by man into the abyss of evil. For those who, like Macbeth, plunge into it, voluntarily and knowingly, the other world can unclose no garden of delights; an allegorical hell awaits them.

Therefore it is of hell that the porter speaks: and therefore it is that the poet makes him speak thus. But Macbeth is not the only one who goes this way; men press hither in crowds, and often take the greatest pains and trouble not to avoid the entrance to this place of punishment. And so the porter grumbles that there is such a constant knocking at the gate of hell, and that crowds of all conditions stand without, who have journeyed along the primrose way to the everlasting bonfire. As he enumerates the various kinds of guests at this gate, he mentions equivocators, traitors who juggle with the Highest, who swear by this to-day, by that to-morrow, pursuing their wiles beneath God's protection and invoking his aid.

Some of the earlier English critics most oddly opine that the poet here intended an allusion to the Jesuits. How could so great and ingenious a poet dream of interpolating in his work so foreign a subject? The porter's speech evidently hints at Banquo. As if by chance, the man imagines waiting for admission at the infernal gate just such another as Banquo; one who, like him, would fain shelter his treacheries behind the name of God taken in vain. Banquo did that, when, in gross self-deception, he implored the 'merciful powers' to restrain in him his perfectly just thoughts of Macbeth, which he would fain persuade himself are 'cursed.' . . .

Lady Macbeth appears as the second figure of the tragedy. After a few words, uttered with difficulty, she falls down in a swoon and is borne off the stage. Any child could declare that this swoon was only feigned to avoid all further embarrassment. But it must not be imagined that there is any feigning here. The poet, in Lady Macbeth, gives another view of human nature steeped in sin from that portrayed in Macbeth himself. In her, as her former dreams prove mockeries and unreal, the whole mental organization receives an annihilating blow from that first deed of blood, beneath which it may stagger on for a while, but from which it can never entirely recover. For one moment, immediately after the deed, Lady Macbeth can overmaster her husband and stand defiantly erect, as if to challenge hell to combat. But this was but a momentary intoxication; it is even now over. She is already conscious that she can never banish from her breast the consciousness of her crime; she has found out that her wisdom, which spurned at reflection, is naught. The deed that she has done stands clear before her soul in unveiled, horrible distinctness, and therefore she swoons away.

Divine sorrow has not yet found entrance to her breast, but it is approaching. She will still try to maintain herself firmly in the path upon which she has entered, but with the progress of events, even her desire to do so will become weaker and weaker. . . .

And Banquo [III, i, 15, 'Let your Highness command upon me,' &c.] can declare firm, unalterable fealty to the very man whom to himself he has just accused, almost in so many words, of attaining the throne by the assassination of his royal master! Such a declaration could only have been made by one whose own heart is closely allied to evil. The emotion excited in Banquo's breast against Macbeth must become stronger. He feels obliged to invent fair words to conceal his secret. The hypocrite Macbeth is served with hypocrisy. . . .

It is not without significance that in this scene [III, vi] there is frequent mention of most pious men and holy angels. Such mention is meant to remind us that there

is a moral force always present in the world, ready to come forth victorious in its time and place. . . .

Macbeth enters [IV, i] and bears unmistakeable testimony to the fact that he has been familiar with this company long before the beginning of the tragedy. He needs not to inquire the way leading hither, he knows it already.

RÜMELIN.

RÜMELIN (*Shakespearestudien*, p. 68. Stuttgart, 1866). The dramatic treatment in Macbeth offers but small scope for realistic criticism, since from beginning to end the drama is enacted in the mythological region of hoary eld, and supernatural powers are employed, against which there can be no pragmatic criticism. This freedom the poet had of course the same right to use as had the old tragedians, or Goethe in his 'Iphigenia,' when they transported us to the land of the old gods and legendary demi-gods. If, however, the weird sisters are not to be considered as real, as the majority of Shakespeare critics would fain persuade us, but only as the hero's visions, like the Ghosts in Richard III, merely external manifestations of mental experiences, desires and torments, then indeed the critic from the realistic point of view would have to assert himself with redoubled power, and the action of the tragedy would be utterly inconceivable. But this conception rests upon the weakest of arguments, and is opposed to every natural interpretation.

One essential point is clear—namely, that the witches foretell the future, and with an accuracy that does not fail in the very smallest particular. Of all their prophecies, only one, that he should be king, has any previous lodgement in Macbeth's breast; that the crown should descend to Banquo's children, of whom the last two should bear two-fold balls and treble sceptres, that Macduff should slay Macbeth, that Birnam's wood should come to Dunsinane, and the like, are not for a moment to be conceived of if we adopt that interpretation. These weird sisters had, in sooth, no control over Macbeth; their prophecies no more annihilated his free-will than the oracles of the Delphic god debarred Œdipus from being a free agent. That Banquo stood in a different relation to these prophecies from Macbeth, whereon this interpretation lays so much stress, does not in the least change the state of the case. Moreover, the tenor of the prophecy which referred to him was not of such a nature as called for any action on his part. It was readily conceivable, since he himself belonged to the royal family, that his descendants should wear the crown: as far as he was concerned he could neither aid nor hinder it. Clearly enough, indeed, does the poet depict his witches not as divine, creative beings, bearing sway over man, but as devilish ones, leading him into temptation and delighting in evil. That the poet must have conceived of them as creatures real and supernatural, and prescient of the future, no unprejudiced reader will have the least doubt. . . . A poet has an undisputed right to choose for himself the scene of his dramatic action. If he transport us to a world of pure or only partial fantasy, we must follow him thither and give due credit to all the imaginary conditions which he devises for us; but if he transport us to real and historic ground, then he himself must respect the laws which there bear sway, and must submit himself to the criticism which they sanction. Thus alone shall we be able to understand Shakespeare's Macbeth in all its magnificent beauty; but not if we resolve the forms, to which his imagination imparts in the realm of poetry a real existence, into vague, mongrel things of vision and convenience.

Under such conditions there is little to be said against the action in *Macbeth*. There are, perchance, a few trifling gaps in the action; for instance, the instantaneous flight of the two Princes after Duncan's death is noticeable and not sufficiently accounted for. Also, the incentive to the murder of Banquo is not wholly satisfactory. Since Macbeth is childless, and Banquo belongs to the royal race, the thought that Banquo's descendants should be kings could convey nothing shocking nor intolerable to Macbeth; moreover, he must take the prophecy of the witches as a whole, without being permitted to bring to naught any particular item of it that he pleased. We must have recourse to the excuse that in the soliloquy where he resolves upon the murder, Macbeth contemplates the possibility of his having sons, or else, which is more likely, that the poet, who in this place also may have written from scene to scene, forgot in this passage what elsewhere he has expressly stated, that Macbeth was a childless father.

More serious difficulties occur in the character of Lady Macbeth. Her demeanor before the deed and after it appears to violate that psychological law of essential unity and consistency of character to which Shakespeare in general, although with some exceptions, adheres. The workings of conscience in her case are magical and demoniacal, and not psychologically conceivable. Whether or not we conceive of conscience as an innate, or as an inculcated, belief in the absolute obligation of certain rules in human life, there still remains a something in the consciousness, a quality or a force, which can work only in harmony with the law of all forces. Whenever, then, we find that the memory of a criminal act, however successful and enduring in its issues it may have been, awakens a repentance and moral detestation so consuming that for no single instant is it absent from the mind of the criminal, and that self-abhorrence leads to insanity and suicide, then we may properly assume for such a character a susceptibility to moral emotions of no common strength. Furthermore, it is conceivable that with such a susceptibility there may coexist a proneness to the blackest of crimes; for in the same breast passions and desires of a different and far more violent nature may be harboured; but in this case it appears to us to follow of necessity that we must be made to see how, in the moment of a lawless deed, the voice of conscience is drowned, thrust down into a corner of the heart, overwhelmed by the tempest of stormy passion. But that ice-cold reasoning with which Lady Macbeth enkindles her husband to the most horrible of crimes, and sneers at the promptings of his conscience as though they were despicable, womanish weakness; the barbarous roughness with which she speaks of plucking her nipple from the boneless gums of the babe smiling in her face, and dashing its brains out; the wild strength with which, after the deed, she encourages Macbeth and spurs him on,—all this appears to us unreconcileable with what we have laid down. It is not till late that the Eumenides enter into her, and like Demons from without, whereas the poet ought to have shown us how all along they were lurking in ambush at the bottom of her heart, and how the violence of their onslaught can be calculated by the long and powerful pressure to which the nobler emotions were subjected.

In the character of Macbeth, wonderfully and strikingly as he is depicted, we miss something also. Before he falls into temptation he is represented by the poet as of a noble nature, as we gather not only from his own deportment, but more clearly from the esteem in which he is held by the king and others. We have a right to expect that this better nature would reappear; after his glowing ambition had attained its end he ought to have made at least one attempt, or manifested the desire, to wear

his ill-gotten crown with glory, to expiate or extenuate his crime by sovereign virtues. We could then be made to see that it by no means follows that evil must breed evil, and that Macbeth must wade on in blood in order not to fall. But from the very first meeting with the witches Macbeth appears like one possessed of all the devils of Hell, and rushes so like a madman from one crime to another, that the nobler impulses of former days never for one moment influence him. Here too, as frequently elsewhere, Shakespeare exaggerates the contrast, and the effect, at the expense of psychological truth; for, to completely subvert the fundamental basis of a character assuredly partakes, always and everywhere, of the nature of untruth. Without the idea of consistency we can conceive of no developement either in nature or man. . . .

And yet all such criticisms cannot keep us from pronouncing Shakespeare's *Macbeth* the mightiest and most powerful of all tragedies.

PETRI.

MORITZ PETRI, Pastor (*Zur Einführung Shakespeare's in die christliche Familie. Eine Gabe zunächst für Frauen und Jungfrauen*, p. 38. Hanover, 1868). No poet possesses such a profound knowledge of the dark side of human life, and none has laid bare its depths to us so strikingly, as Shakespeare. He knows how the stealthy tempter invades the heart, by what struggles he enters in, by what path alone lies salvation, and what inward and outward wretchedness he who knows not how to find this path must endure until he perishes under the sorrows of life; and all the most celebrated and greatest of Shakespeare's dramas bear the inscription in clear characters, 'the wages of sin is death.' . . . But in order not to miss the key to the tragedy of *Macbeth*, we must, first of all, acknowledge that there is outside the world of man a realm of demons whose dark, secret powers seek to gain an influence over human souls, and do gain it, except so far as they are opposed; and thus it happens that this Satanic band is known and sought after by man, or is unknown and undesired, and its influence is only bewailed without the sufferer's having the strength to withstand its power.

This definite conception and recognition of a spiritual realm, whose influence over human souls is full of malignity, woe and terror, is to be found in all periods of human history, and in all stages of civilization. Evident traces of it have been discovered among the ancient Egyptians at the time of the Pharaohs. It runs through the system of Hindoo philosophy, again emerges in the world of antiquity, and is to be discerned throughout all Germanic heathendom, and reappears in the Australian and American races. It would be passing strange if this primitive and universal belief in the existence, and in the secret influence, of an evil, spiritual world were a mere fancy, as modern times would fain have us believe. . . .

In a word, Shakespeare is penetrated with the truth, of which we have proofs over and over again in the Bible, that there is a secret world of evil spirits that with Satanic cunning lie in wait for human souls, conquering the unguarded heart and rejoicing in hurling their victim to the dust in the misery of sin. Under this weight of demoniac influences lies Macbeth when the drama opens, however much he may struggle against it. . . .

There are two points which Shakespeare especially emphasizes for us in the character of Macbeth. Before the deed we mark the insidious approach of the tempter,

and the terrible conflict with the powers of darkness, and then after the deed the strength of an evil, unappeased conscience, which in the struggle to assure and to protect itself, advances from one ill deed to another until the edifice of bloody crimes topples headlong with a crash. If we follow up these two phases of the drama, we clearly enough perceive that Macbeth had for a long time fostered his ambition with the thought of his possible possession of the throne, although the bloody path to it may have seemed to him far distant. Moreover, a heavy dream* of the murder of the king had lately caused him much anxiety. . . .

In the first scene of the last act Shakespeare shows us how heavy is the weight of an unexpiated crime, and what a failure follows every human soul who enter into an alliance with the powers of darkness. Lady Macbeth seemed to be s steeled against all assaults of an evil conscience, and seemed to wield so complete power over herself and her bad actions, that she might have bid defiance to al Hell. But over against all her attempts of a proportionate power in evil-doing stands the saying of the Apostle in its full force: 'Be not deceived; God is no mocked.'

v. FRIESEN.

H. FREIHERR v. FRIESEN (*Jahrbuch der deutschen Shakespeare-Gesellschaft*, p 224, 1869). Whether, as Mrs Siddons thought, Lady Macbeth, according to he Celtic nature, is to be conceived of as a blonde, or, as others have been inclined to think, as slender and graceful, appears to me of little importance; I have repeatedly found that when the part is well performed, one is indifferent to much in the personal appearance of the performer. Only I cannot imagine either Macbeth o Lady Macbeth as at all advanced in age. That he himself has not yet entered upon full manhood is evident from many particulars in his rôle. But, above all things, I consider the wonderful interest, which the whole man inspires, not at all in accordance with a ripe age, although there is nothing less likely than the idea that he was a youth. But if Macbeth stands, as I suppose, at that period of life when the sudden outbreak of the most violent and dangerous passions is most probable, then Lady Macbeth may be naturally regarded as having not yet reached the position of a matron; and I am confident that the earlier custom of playing this part rather in the style of a lady in the meridian of life has contributed not a little to establish the too hard opinion, in comparison with which the representation of Lady Macbeth in a more youthful and fiery manner is much more advantageous to the effect of the whole drama. . . .

In order to be still more fully convinced how senseless the plot to murder the king was, we must bear in mind that from the moment when Duncan named his oldest son, Malcolm, Prince of Cumberland, Macbeth was greatly embittered, as that was an obstacle between him and his aim. Why does he not think, when in consultation with Lady Macbeth, that he cannot reckon unconditionally upon becoming king at Duncan's death? Schiller appears to have perceived the difficulty, for when Lady Macbeth swears that she could kill her suckling, he inserts fifteen lines, in the first five of which he makes Macbeth bring forward this obstacle, and then

* Our excellent Pastor is here misled by Tieck's translation, who renders 'My thought whose murder yet is but fantastical' by 'Mein *traum*, dess Mord nur noch ein Hirngespinst.' ED.

Lady Macbeth, referring to the unwillingness of the proud Thanes to be 'subject to a weak boy,' presents a picture of the future, in which Macbeth must be king. I do not for a moment doubt that Shakespeare conceived of Macbeth and Lady Macbeth as so drunk with passion that neither was capable of appreciating this obstacle. Certainly the whole picture of their mental state is impaired by ascribing to them any additional degree of circumspection. Indeed, I am disposed to believe that this interpolation of Schiller's, as it was manifestly suggested by a misunderstanding of the whole situation, and especially of the character of Lady Macbeth, has actually perpetuated the prevailing misconception of this point.

But perhaps my idea is a groundless one that both Macbeth and Lady Macbeth were thus bereft of all self-possession, and of course that their plot was thoughtlessly devised? Or was it not heedless to rashness in Lady Macbeth, as we learn from her own words, to steal through the chambers of the castle to place the daggers of the grooms for her husband, to look at the sleeping king, and at a moment too when there were persons still awake in the castle? for so it must have been, as Banquo still kept watch, conversing with Macbeth. Is this the way in which a woman of a deliberate, circumspect character would act? Mrs Jameson has portrayed the character of Lady Macbeth with exhaustive power, but I am free to confess that I cannot agree with her in giving Lady Macbeth credit for an uncommon degree of intelligence. I see rather in this rashness only a passionate power in executing a fixed purpose, which, as is shown in numberless cases, sometimes lends to women, corporeally weak as they are, an heroic indifference to danger, because the self-possession to meet danger is wholly denied them. It is here still further to be considered that the execution of the murderous plot is compressed into the briefest space of time. If Macduff had knocked a few minutes earlier at the gate of the castle, either the accomplishment of the murder would have been impossible, or the pair would have been discovered as the murderers. How imprudent, finally, was the concerted signal with the bell! It seems as if the poet aimed especially to direct our attention to that, since he puts in the mouth of Macbeth the words, 'Hear it not, Duncan, for it is the knell That summons thee to heaven or to hell.'

As has been intimated above, the confession of Lady Macbeth that she could not murder the king with her own hand because in his sleep he resembled her father, is, according to my idea of her, a proof that the strength of will on which she relied in her first conversation with her husband was by no means so entirely at her disposal as she imagined. She enters trembling, convulsed with the most terrible anguish; she starts at every noise, and even her first words, 'That which hath made them drunk hath made me bold: What hath quenched them hath given me fire,' are not justified by her behavior. I am convinced that this expression has no other aim than to let us know that she is not what she imagines herself to be. Why, otherwise, is she immediately afterwards startled at the cry of the owl? . . .

At the beginning of the scene she is so deeply sunk in thought that she is scarcely able to utter a welcome to the guests, and when, during Macbeth's agitation and the surprise of the guests, she again finds her speech, I can discover in what she says nothing more than a wild agony that catches at the most incredible stories in order to anticipate the dreaded interpretation of Macbeth's behavior. And then, when she descends to her husband, her words may appear at first sight hard and upbraiding, but they admit of being uttered in no tone of passionate reproach. Rather must the heavy agony which she is suffering everywhere break through. Had she

been of a cautious, cold-blooded temper, she certainly would not have recalled the most frightful particulars of the past in the words, 'This is the very painting of your fear: This is the air-drawn dagger, which you said Led you to Duncan.' At this moment she could not easily have said anything more abhorrent, and these words she utters almost involuntarily because that night hovers constantly before her memory. Had she really been resolved to lord it over her husband, why is she silent the moment that she is alone with him? . . .

But this is certain, that Shakespeare in the part of Lady Macbeth, as in all his parts, actually relied upon the young actor to whom the part might be assigned to carry out and complete the representation; and therefore at the present day it becomes the special duty of the actress in this part not in tone, look, or gesture to aggravate the abhorrence which might thus be excited, but to alleviate it, so that to intelligent spectators will be presented not the picture of a Northern Fury, nor of a monster, still less of a heroine or martyr to conjugal love, but that of a woman capable of the greatest elevation, but seized mysteriously by the magic of Passion, only to fall the more terribly, and thus, in spite of our horror at her crime, wringing from us our deepest sympathy.

(*Das Buch: Shakspere von Gervinus. Ein Wort über dasselbe*, p. 80. Leipzig, 1869.) It is this belief in a freedom of will, a freedom as enduring as life (far removed from a gloomy scheme of predestination), which in Shakespeare's dramas forms the elements of poesie. Everything like caprice in the arrangement of his incidents is avoided by Shakespeare. He takes the greatest pains to provide, unabridged up to the last moment, a certain freedom of will for all his characters, who, while following the path of their tragic fate, are doomed to destruction. None of his tragic heroes are so entangled, up to their last minute, by fate, accident or intrigue, that no salvation remains to them. Even in those very dramas where he deals the freest with Destiny, or where he purposely weaves a net of intrigue, there always remains a gleam of salvation up to the last moment before utter darkness of soul makes sure the tragic end. This is most noteworthy in Macbeth. The completion of the fearful crime hangs in abeyance up to that last instant when Macbeth is alarmed by some noise, and rushes forth again, in doubt, from Duncan's chamber; and even when he and Lady Macbeth are plunging into the fearful abyss of crime the light of grace and mercy ceases not to shine. It would be superfluous here to seek for theoretical proofs of this, for without such an antecedent all that terrible struggle between bitter defiance and longings for repentance, which so wrings our soul in the subsequent scenes, would be meaningless or at least un-tragic.

GERICKE.

In the *Jahrbuch der Deutschen Shakespeare-Gesellschaft* for 1870, vol. vi, p. 19–82, Mr Gericke has a long essay, in which he states the fact that while Macbeth is undoubtedly one of the grandest and most attractive of Shakespeare's tragedies for the closet, yet for the stage it is one of the least popular, and has never had a successful run at any German theatre (except at Meiningen under Bodenstedt's supervision), and he endeavors to explain this lack of popular appreciation by the defects of the *mise en scène*, by the rapid movement of the number of short scenes (which he suggests should be smoothed over by the aid of music), and by the neglect on the

part of stage-managers to attend, with the utmost artistic nicety, to the decorations. Many of Mr Gericke's suggestions are ingenious, but are hardly appropriate in a volume designed for a public with whom this tragedy has always been, on the stage, one of the most popular of Shakespeare's dramas. All of Mr Gericke's remarks which tend to elucidate the æsthetic meaning of the text will be found at their appropriate places. His stage directions at the beginning of Act II are hardly more than a modification of Capell's.

LEO.

F. A. LEO (*Macbeth, übersetzt, eingeleitet und erläutert.* Shakespeare's Werke, herausgegeben durch die Deutsche Shakespeare-Gesellschaft, vol. xii, p. 174. Berlin, 1871). We exhaust all the sensational epithets at our command in painting in bright colors the terrible, tigerish nature of Lady Macbeth. She has been styled the intellectual originator of the murder; the evil spirit goading her husband to the crime—and, after all, she is nothing of the kind; she is of a proud, ardent nature, a brave, consistent, loving woman, that derives her courageous consistency from the depths of her affection, and *after the first step* in crime, sinks under the burden of guilt heaped upon her soul. . . .

She is a proud, a loving wife, absorbed in her husband's life and pursuits, eager to sacrifice herself utterly for the furtherance of his ambition and for the increase of his greatness. And it is clear from her apostrophe, 'Come, ye spirits,' &c., that she acts in entire consciousness that the path over which she is about to stagger at her husband's side will lead her farther and farther astray from the peaceful pastures of a pure conscience. . . .

If I have succeeded in portraying Lady Macbeth such as *I* imagine her, she will be seen to be a passionate, great-hearted, heroic woman, a victim to her own affection; and that affection squandered upon an ambitious, vacillating and bloodthirsty man. How much inferior is his love to hers is evident from his cruel words, 'She should have died hereafter!'

But he lives and rages on, like a Berserker of old, destroying in his tyrannous hate whatsoever stands in his path. In view of all the circumstances, the conclusion to which we come may be expressed, in my opinion, in the following, perhaps rather commonplace summary: Macbeth's is a nature predestined to murder, not needing the influence of his wife to direct him to the path of crime, along which at first she leads him. The wife, on the other hand, at the side of a noble, honourable husband always faithful to the right, would have been a pure and innocent woman, diffusing happiness around her domestic circle, in spite of some asperities in her temper.

CHASLES.

PHILARÈTE CHASLES (*Études sur W. Shakespeare*, &c., p. 219. Paris, 1851). One admirable trait in Shakespeare is that, while scarcely permitting us to perceive the supernatural beings which he introduces into his plays, he never employs them as pas-

sive agents, mere secondary and useful resources. The generality of authors, when wielding the sceptre of magic, assert the independence of nonsense and the abuse of a vast power. In their hands, apparitions are no more than scene-shifters, whose province is to amuse the audience by the display of unexpected terrors. But as soon as the supernatural world appears in the works of the great poet, it is, on the contrary, in order to sway the destiny of unfortunate mortals and hover over the whole work. Thus in *Macbeth* the main spring of the action is the witches. In their caverns, amid their dances to the accompaniment of thunder, are plotted the bloody revolutions of Scotland. Everything in these two dramas of *Hamlet* and *Macbeth* is prepared from the very core. If Hamlet, by reason of his metaphysical tendency, approaches more nearly to the mystic and dreamy style of the German school, Macbeth has more affinity than any other of Shakespeare's works with the ancient scheme of fatalism. Profoundly sad are these works, where Destiny is revealed in all its rigor, where the happiness and the virtue of man, nay, even the strength of his intellect, betray their mournful weakness; and although marvellous creations appear, phantoms summoned from the bosom of the future, and spectres driven forth from the realms of the dead, yet are they not fantastic dramas, they are tragedies, serious and sublime.

On the other hand, a large number of Shakespeare's dramas, wherein neither angels, ghosts nor evil spirits appear, are genuine caprices or fantastic, *bizarre* tales. Designated, it is none too easy to tell why, under the ridiculous title of comedies, these works are, after all, only romanesque novels, controlled by the laws of the drama, and rarely by those of probability. In order to understand them, we must lay aside the memories of Greece and of Rome. It is to the literature of Christian Europe from the twelfth to the sixteenth century that these dramas belong. Their scope is a game of chance, a painful struggle of man against his own caprices, and the infinite variety of events and contrasts which control human destiny. Shakespeare did not create this scope; he found it already in the literature and traditions of the Middle Ages.

LACROIX.

ALBERT LACROIX (*Histoire de l'Influence de Shakespeare sur le Théâtre Français*, p. 180, Bruxelles, 1856). If we pass on now to Macbeth, which followed in 1784, a year only after the imitation of King Lear, we cannot avoid passing a much severer judgment upon DUCIS.

After reading his tragedy we ask in astonishment what such a work can mean? It is but a succession of tableaux, a collection of scenes more or less dramatic, and we seek in vain for a dominant idea or for character. It is so cold, empty and disjointed that, in spite of the efforts to produce tragic effects, we remain unmoved. The weakness of Ducis is evident; his feebleness is apparent in spite of all the resources his original presented.

Shall we reveal the sole aim of Ducis? We need only turn to the notice at the beginning of the piece: 'I have tried to bear the audience to the utmost limits of tragic terror by artfully interspersing *what would enable them to endure it.*'

We purposely italicise these characteristic words. The art employed consisted in '*expunging* from Shakespeare everything that did not exactly suit Ducis, or that he found unfit for the proprieties of the French stage; and, still further, and mainly, in adding to the matter. 'The reader will perceive what belongs to me.' With what

naïve honesty does poor Ducis attempt to reclaim *his own* in this tragedy! The pretension forsooth is no less bold than strange. To add to the creations of Shakespeare, and boast of it withal! He had far better, on the contrary, have retained these same 'considerable excisions' which he ventured to make. And, after having thus mutilated Shakespeare, how could he exclaim in the same preface, that he was himself 'the offspring of the English poet'?

The whole tragedy, in Ducis, turns solely upon the murder of Duncan by Macbeth and his wife; the ambition of the murderer attains its aim; but the son of Duncan has been educated, under an assumed name, by a Highlander, who comes to claim the throne for the young prince; and Macbeth, Macbeth the assassin, Macbeth the ambitious, rushes, like a child or like a fool, to offer him this throne which he had acquired by crime; he avows his treason and kills himself; there is nothing but cowardice in the fellow. . . .

It is superfluous to repeat that Ducis has reproduced no single genuine or lofty trait of Macbeth's; he weakened what appeared to him too bold. Thus the appearance of the witches to Macbeth, suppressed during the course of the action, is narrated only; and when, by way of variety, Ducis shows us 'three sorceresses,' he omits the predictions they address to the hero. They repeat six verses and disappear, and the author, not perceiving that they are intended to be of vital importance to the piece, by representing the fatality which allures and impels Macbeth, and that, as such, they control the drama, has but one purpose in allowing us a glimpse of them, namely, to compose a 'scene which may perchance serve to augment the terror of the plot.'

MÉZIÈRES.

A. MÉZIÈRES (*Shakespeare, ses Œuvres et ses Critiques*, p. 302, Paris, 1860). All these events, happening within the space of seventeen years, are compressed in Shakespeare's play into the narrow limits of the drama. He represents to us the three successive stages in the life of Macbeth,—his crime, his prosperity, and his punishment. What the Greeks would have developed in a trilogy, as in *Orestes*, for example, to which *Macbeth* has been more than once compared, is here confined to a single drama. We need be in nowise surprised at the multiplicity of events unfolded in this play, knowing the freedom of the English dramatists in this respect. Yet can we find in it no element foreign to the action. Every circumstance contributes towards the *dénoûment;* and we cannot fail to admire the powerful art with which Shakespeare has maintained the unity amid the numberless catastrophes of the piece.

This unity results from the developement of a single character. Macbeth fills the play. Everything refers to him. Present or absent, he never ceases to occupy our attention, and nothing happens that does not bear upon his destiny. When the Scottish lords discuss the unfortunate condition of their country, Macbeth is the subject of their discourse, and it is to him, without naming him, that they attribute all their woes. When the assassins present themselves at the castle of Macduff to murder his children, it is Macbeth who has sent them. When the witches assemble on the heath, it is to breathe their cruel thoughts into the soul of Macbeth. When Hecate appears among them, to hasten the work of crime, it is to lure Macbeth to his destruction. This character binds in one all portions of the drama. If we seek for unity, not in the developement of a single event, but in the complete representa-

tion of the feelings and of the actions of one person, we shall find that Shakespeare has observed it in no other play more closely than in this. Wherefore, many critics consider *Macbeth* as his *chef-d'œuvre.*

It is, in fact, a powerful psychological study. Shakespeare depicts a state of mind not only novel, but highly dramatic. He has given us hardened villains, before, in his other pieces. But here he unveils the process by which the thought of crime penetrates a virtuous soul, the destruction it causes as soon as it gains lodgement there, and to what extremities it drags him who has not had strength enough to repel it on its first appearance. Macbeth is not wicked like Iago, or Edmund in *Lear.* He even begins well. He has defended his country and his king most zealously, and covered himself with glory on two battle-fields. His comrades in arms accord him ungrudging praise, and Duncan knows not how to recompense his deserts. But this brave soldier bears within him the germ of ambition; and, without as yet knowing the height of his aspirations, without even defining to himself his vague desires, he awakes to a simultaneous consciousness of his own power and the temptation to make trial of it.

This temptation assails him under a supernatural guise. Shakespeare, who deals with questions of morality like a poet, casts into a poetic mould these ambitious yearnings of Macbeth. The effect produced on him by the witches arises less from their real power than from his state of mind. When they salute him as Thane of Cawdor and promise him the title of king, they respond to his secret preoccupation. From that moment there is no more repose for him. The apparitions revealed to him what was passing in his mind, and clearly defined the vague hope concealed in the darkest recess of his thoughts. No sooner is the prophecy uttered than Macbeth becomes a criminal; he has no strength to repel temptation. His crime is personal and voluntary; the meeting with the weird sisters is only the occasion of it, and not the cause. The poet discloses to us, in reality, that the influence which the witches exert depends upon the character of those whom they accost. While they fill the soul of Macbeth with uneasiness, because he is naturally inclined to ambition, they leave unruffled the serenity of Banquo, although they announce to him that his children are to wear the crown. Their influence extends only to minds predisposed to corruption. They represent the physical image of temptation, influencing some minds and leaving untarnished the virtue of others. Their interview with Macbeth provokes the outbreak of his criminal desires. It is the prelude to the tragedy. . . .

We find exemplified in every tragedy of Shakespeare some dominant passion, whose workings the poet depicts, and from which he deduces a moral lesson. Here he has painted Ambition, laying the strongest colors on the canvas. Macbeth is the type of Ambition, just as he has made Othello the type of Jealousy. Had he been better acquainted with the Greeks, or had he needed to imitate any model to express energetic sentiments, we might be tempted to say that this piece was inspired by the strong soul of Æschylus. Its characters are as rude, its manners as barbarous, its style is as vigorous and full of poetry, as in the old Grecian tragedies. There is no trace of the artificial rhetoric which disfigures *Romeo and Juliet.* In the space of nine years, from 1596 to 1605, the possible date of *Macbeth*, the poet threw aside that false style and rose to the noblest conceptions of art.

The use he makes of the Supernatural is a proof of the new force of his genius. Dramatic action must be regarded from a lofty point of view before we can dare mingle with it an epic element rarely found disconnected from mythical subjects.

Not to lose sight of this work-a-day world, to keep up, as is the duty of the dramatist, the rôle of observer, and all the while to pierce with the eyes of the imagination the darkness that shrouds the invisible world, to bring into play the most trenchant logic even while accepting all the absurdities of popular fictions; such are the difficulties that encountered Shakespeare, and over which he rose triumphant when he summoned into being the Witches of *Macbeth*. A few years earlier he would have shrunk from the task.

He reconciles dramatic poetry here with epic by connecting the supernatural element with the moral aim of the piece. We have already remarked that the witches are in perfect harmony with the character of Macbeth. They wield no influence over him in opposition to his will; on the contrary, they only flatter his instincts and embody the mental temptation that possesses him. They never exercise the irresistible influence of ancient fatalism, which forces even the innocent to become criminal; they impel to crime him only who is already inclined to it. They never represent a blind fatality, but the fate that we mould for ourselves by our own actions. When Macbeth listens to them, it is the voice, not of strangers, but of his own ambition, which speaks. . . .

If the contemporaries of Shakespeare believed in witches, they also believed in spectres, and ghosts permitted to quit their abode of darkness to revisit this upper world. But the poet introduces spirits of a different sort in *Hamlet*, and *Macbeth*, when he resuscitates Banquo, and the king of Denmark. Are we to believe, as has been asserted, that these shadows are mere phantoms of the brain, appearing only to men of vivid imagination? Undoubtedly Banquo shows himself only to Macbeth, and remains invisible to the guests at table; and Gertrude does not see the spirit of her dead husband at the moment he is visible to their son. But the king's ghost walked in sight of the sentries on the ramparts of Elsinore, before accosting Hamlet. So far is it from the poet's intention to leave in the vague realm of dreams the phantoms he evokes that he is careful to clothe them with garments and with all the external peculiarities of life; he gives gashes to one, and to the other his very armor, his sable-silvered beard, his majesty and measured speech. Herein lies the originality of these apparitions. Possessing in truth only a conventional existence, the magic wand of the poet that invoked them has bestowed on them an appearance of living reality. They play the same part that the traditional dream filled in our classic tragedy, but they play it with all the advantage of action over recital. Instead, like Athalie, of beholding an imaginary vision, Macbeth and Hamlet see with their bodily eyes, the one his victims, the other his father, and these ghosts act more powerfully upon them than any mere dream possibly could. Shakespeare, far bolder than our poets, brings before the very eyes of the spectator those supernatural figures which our stage contents itself with depicting only to the fancy, without producing them to the sight. . . .

But, however diversely the character of Lady Macbeth has been treated on the stage, no English actress has ever conceived the idea of representing her as the virtuous heroine that the romantic Germans have pronounced her,—cruel from love for her husband and devotion to the glory of her house. This is one of those *bizarre* ideas born of the theory of art for the sake of art; and of the confusion of the fair and the foul, of the good and the bad, which excited the wrath of Goethe against the critics of his country.

LAMARTINE.

LAMARTINE (*Shakespeare et son Œuvre*, p. 235, Paris, 1865). It is as a moralist that Shakespeare excels; no one can doubt this after a careful study of his works, which, though containing some passages of questionable taste, cannot fail to elevate the mind by the purity of the morals they inculcate. There breathes through them so strong a belief in virtue, so steady an adherence to good principles, united to such a vigorous tone of honour, as testifies to the author's excellence as a moralist, nay, as a Christian. It is most noteworthy that the tragic paganism of the modern drama disappeared with Shakespeare, and that if his plays are criminal in their issues, their logic is invariably and inflexibly orthodox. . . . . It is the prospective and retrospective representation of Macbeth's remorse that constitutes the element of horror in the play. Almost as much pity is felt for the murderer as for his victim. The true title of the tragedy might be, crime, remorse, and expiation. Lady Macbeth alone appears to stand outside of the pale of morality, but her life ends before the expiatory death of her husband, whose daring villainy, incapable of plotting or of enduring the crime, is unable to submit to its punishment. All the great crimes in Shakespeare are inspired by wicked women; men may execute, but cannot conceive them. The creature of sentiment is more depraved than the man of crime. The imagination of woman dallies more easily with crime than the hand of man is raised against his victim. We feel that in committing the murder Macbeth succumbed to a strength of depravity superior to his own. This strength of depravity is the ardent imagination of his wife. . . .

Such is *Macbeth!* It is Crime! It is Remorse! It is the weakness of a strong man opposed to the seductions of a perverted and passionate woman! Above all, it is the immediate expiation of crime by the secret vengeance of God! Herein lies the invincible morality of Shakespeare. The Poet is in harmony with God.

00063771

Digitized with financial assistance from the
Government of Maharashtra
on 18 July, 2018